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Stalking the Elusive Film Crew or A Day in Intercourse With Harrison Ford (Pennsylvania, that is!)

by Judi Grove

"That's the boonies!" exclaimed a pro dealer at my first con two years ago.

Well, I knew York, Pennsylvania, wasn't the biggest city around--but "boonies"? "Anything smaller than Philadelphia or Baltimore is the boonies in fandom," he explained.

The boonies of Pennsylvania was the best place to be, though, in late spring 1984 for Harrison Ford fans. I didn't have to travel to California; he came here. Okay, about twenty or thirty miles away, but that's much closer than Hollywood--or Jackson Hole. Lancaster became "here" rather than "there" for May and June.

As I fed my four cats on a cold Friday morning in February, the local news on television provided background noise. My ears heard, "Hollywood star Harrison Ford is coming to the Susquehanna Valley this summer." My brain said, "Grove, now you are crazy. Hearing his name! Come on!" And went calmly on feeding the cats.

My ears were right! Harrison was coming to Philadelphia and Lancaster. Two very excited Ford fans started planning. Marci Erwin and I could not pass up this once in a lifetime chance. Anticipation became a way of life as May approached. Even my fourth grade students were excited.

May 8th was a rainy Tuesday morning. A traffic watch on the car radio warned drivers to avoid the Penn Square area in Lancaster because Paramount Pictures trucks were blocking a traffic lane. Filming was to start that day on CALLED HOME. And I was on my way to school! Rats! How could I be expected to teach when Harrison was here at last! Sigh! At least I was able to watch the noon news, and there they were--those beautiful white trucks with blue logo--but no Harrison on camera.

Harrison finally was shown on the news the next evening, walking alone across the square. Somehow, seeing him wearing his glasses, plaid shirt, jeans, and carrying a brief case made the whole thing REAL.

Marci and I decided immediately not to waste time. Tomorrow we would be among the watchers on the square.

Did we feel guilty about our absence from work while standing outside in the brisk wind on an abnormally cold May day? Maybe a teeny bit but we certainly weren't going to have the

thrill of being there spoiled.

Of course, Harrison neither arrived nor walked across the plaza as he had both other days. We were disappointed but made the most of the time by talking with others waiting there. Most people were there because of curiosity. Several were movie fans. A few had no idea what was going on.

A social worker named Doreen told us how she and a friend had met Harrison the evening before as he left the old post office building where elevator scenes had been filmed. Harrison was smoking a cigarette and Doreen's friend said, "You know, that's a dirty habit."

Harrison replied, "Yes, I know. I've tried to quit," and put out the cigarette. He then signed some autographs, got on a bicycle, and pedalled down the street!

About 11 a.m. producer Ed Feldman came outside for a news interview for a Philadelphia television station. He took the occasion to announce publicly that CALLED HOME would be titled WITNESS. I was thrilled to be among the first to know of the movie's title change.

While the interview was taking place, Harrison took the opportunity to slip unnoticed into the Lancaster Federal Building. We were foiled again!



Judi Grove

Our luck had to change! It did! At last we saw HIM going between his trailer dressing room and the back entrance to the Lancaster Federal Building. The newspapers were right about the best place to catch a glimpse. Maybe he was only in view for a few minutes but what a heart-stopping few minutes. He moved fast and it was difficult to take a good picture, but I honestly didn't care. As he entered the door, he stopped, smiled and waved at us. Suddenly, the whole wait was forgotten.

He was looking good! I will never see a picture of him in a plaid shirt without thinking of seeing him in person for the first time. We saw him about six times that day, but although he stopped to smile and wave again, he was never in sight for too long. He was always on the move and--sigh--my photos show that. All but one is either side or rear view. Unfortunately, the one time I was in a fantastic position for a good photo, I completely forgot about my camera. As another on-looker told Marci, "Your friend lost it." I couldn't have been that obvious; I only took in a breath rather loudly.

Two tired but extremely happy Ford fans went home that night after Harrison left the Fed at 7:00 p.m. We both had some marvelous pictures in our minds and plans to return on Saturday.

Since we knew the exact street location, we figured there could be no problem. Wrong. We searched the street from one end to the other. No film crew. Terrific. A casual glance down a side street gave us hope. Either it was the Paramount trucks or someone had a gigantic amount of furniture to move. It was Paramount.

We arrived at the Berger residence about 11:00 a.m. on May 12. There was this beautiful home with black draping covering the front porch from view and all windows which gave light to the entrance because a night scene was being filmed. (THE TODAY SHOW used film from this day on May 16th during an interview with Harrison concerning the opening of TEMPLE OF DOOM.)

I was beginning to learn who certain people were on the crew. One person I talked to on Saturday was Don, Harrison's driver. Don had on the most colorful high top tennis shoes I've ever seen. Because at least five other crew members had on the same style, I had to ask about them. Don related that a crew member bought a pair and everyone else wanted a pair, too, so many of them went to Shenks that day. Harrison and Don didn't want the white laces that came with them. Don wanted one orange and one purple so he would have had to buy two pairs of laces. Harrison liked the idea so they each bought one and exchanged a lace with each other. The hightops were green on one side, purple on the other, with a red tongue and orange stripe down the back!

There were many fans taking pictures of David Goerlitz (Harrison's stand-in) whom they thought was Harrison. When I told a group that the person they were photographing was not Harrison, no one believed me. About ten minutes later, Harrison came out of the house. One person muttered that David was the Winston man so the pictures weren't a total loss. But

at least I was vindicated.

This time I was able to watch Harrison for more than a few minutes and finally took a few photos that show his face--from a distance, but it was progress.

Later that evening, a cookout on the patio was to be filmed, but we had prior commitments and after several hours we left. This time we took with us some wonderful stories and hints on where Harrison was staying--Gorky Apartments.

One comment which I heard a police guard say to another onlooker shows the impression Harrison made on people in Lancaster: "He's real people, a very nice guy. You'd never know he makes those megabucks."

Then there was a mother who asked Harrison to pose with her three-year-old STAR WARS fan son. "Sure," Harrison answered and put his arm around the boy. The child went away repeating, "Mommy, HE put his arm around ME!"

Through a connection at work, Marci found out about the aftermath of the Berger residence shooting. Remember, these people are not Ford fans or even movie fans in particular.

When Mr. and Mrs. Berger returned that night after being away all day, Mrs. Berger was told which bathroom Harrison, Peter Weir, the director, and Ed Feldman had used. She proceeded to remove the toilet seat immediately. No one else was to ever use it! She had a medicine cabinet made from it.

The Bergrers' son and several guests decided to have a cookout a week or so later. To make sure they ate food cooked at the same spot Harrison's steak was broiled, these young adults covered every square inch of the grill with food.

According to our newspaper sources, the next location was on Green Street in the city. We decided to case this area on Sunday. Marci and I both had bad feelings about this location which was in a very "bad" section of Lancaster. Green Street did not seem very welcoming. We decided to skip this location and began our hunt for the Gorky Apartments which no one we asked knew about, and the phone book had no listing. We also began our search for the "widow's farm." Our searches were futile even with our book of Lancaster County street maps.

May 16. We couldn't STAND it. Off we went after work to Green Street. We could see the crowds on the news. We'd be safe. After all, wasn't Indiana Jones within yelling distance?

How neat to see familiar faces! Doreen, Mario (head of security for the filming), and the girl in pink (never found out her name). Doreen laughed at our Gorky Apartments rumor. He was staying at Corky Hartman's farm near Strasburg! Oh!

Next to us was a group waiting excitedly with cameras for Harrison to come out. The man said that the one young woman had come a long distance just for this. "She's a BIG FAN of Harrison Ford." As few minutes later, this BIG FAN asked very seriously, "What part did he play in Star Wars?" ...groan...

At last I saw something actually being filmed--an exterior shot of the house (John Book's [HF's character] sister Elaine's home in Philadelphia). Harrison came out of the

house wearing a trench coat over the beige suit that is one of his costumes in the film, then returned inside. Out came David, and then he went back in. The two men repeated this "game" about five times. Frustrating to take photos.

One time Harrison came down the porch steps before returning to the door and horrible "blood" stains from the waist to the hem of the coat grabbed my attention. It wasn't pretty!

When the blue Cadillac arrived, Doreen and I calmly--HA--stepped across the rope barricade someone was standing on and walked across the street to the car. I was positive a policeman would grab us at any moment, but no one said or did a thing to us. I took a picture as Harrison got in the car and somehow returned to the sidewalk. I was shaking. Marci couldn't believe it. The school teacher and the social worker who should both know better... Heck, I was as surprised as she was! I couldn't believe how close I had been to Harrison!

During the next few weeks only little bits of information came my way. I found out that Harrison had come to an antique show in York on Saturday, May 26 (while I was enjoying myself at MediaWest*Con in Lansing, Michigan). He had introduced himself to the ticket seller and stayed a long while.

The filming had gone to the farm locations. We found both the "widow's farm" and Corky Hartman's place but obeyed the signs posted so we didn't see a thing. We felt it would be an intrusion to enter the property--and rumors of some arrests for trespassing had surfaced. A few weeks later on a subsequent drive, we saw strongly worded signs at the end of the lane to Hartman's. Apparently other people had not felt the same as we had.

Tuesday evening, June 24, suddenly the filming was out of hiding. They had filmed several scenes in Intercourse on Monday and Tuesday. I could have watched. It wasn't fair! There was one more chance to see him. June 29th was supposed to be the last day of filming.

Much as I disliked location hunting by myself, I felt compelled to go for it. So, with my diet soda, sunscreen, camera and HARRISON FORD FILMOGRAPHY, off I went to search at 7:30 a.m. The search was fun, especially since I had left the map book at home for Marci to use after work. I found nothing! Maybe they were going to film a chase scene near Intercourse that day, but I couldn't find any roadblocks or other preparations anywhere.

I finally decided to go home and forget the whole thing. After all, I had seen Harrison... (I'm good at convincing myself.)

I had not gone more than a mile toward Lancaster when a very familiar group of vehicles passed me going the opposite direction!

It's amazing how quickly one can change plans when properly motivated.

After one minor wrong turn--I turned; they went straight--I found the road block! and a family from Michigan I had met Thursday! and a Guard!

I stopped and the guard looked at my one-of-two-of-a-kind WITNESS t-shirt.

"Oh, you must be part of the crew." (oh, I wish!) Darn my honesty but I said, "No, I'm not" and drove to an Amish schoolhouse where I was able to park and walked back to the barricade. A short time later another group of fans arrived and the Seven hiked to the parked dressing room trailers and equipment trucks parked on Scenic Road. The wait began.

At last! Between 12:15 and 12:30 that special car arrived. There he was in the front seat beside Don. I believe Harrison changed his mind about getting out of the car at his trailer because most of us were waiting at that spot. Instead, Don drove on about 150 feet, Harrison got out, Don backed the car to where we were standing, and Harrison walked toward us.

There was Harrison Ford, wearing his black "Indiana Stoltzfus" t-shirt, jeans, Nikes (dirty and one lace untied), glasses, tousled hair, and carrying his two or three newspapers. Yes, this was real.

He put the papers on the trunk of the car and graciously signed autographs for us. Everyone but me had either Han Solo or Indiana Jones photos; I wanted something that was Harrison Ford to be signed--the FILMOGRAPHY was perfect. And is very precious to me now.

Although he smiled only a few times as he talked to us, I did not feel he was annoyed by us either. I think he was willing to spend a bit of time talking because all of us reacted to him in a mature, sensible way.

I had often thought about what I would say to him if/when I ever met him. When the event actually happens, somehow those planned questions and remarks are gone. Suddenly I just had to personally find out his reaction to that antique show in York. His reaction: "I LOVED it. It was great!" and a gorgeous smile. I admit remembering very little of what else was said. Overreaction perhaps, but I don't expect to be on the receiving end of a Harrison smile too often! That smile could melt the hardest heart. I did manage to take a few photos until I ran out of film.

Harrison's courtesy to us impressed me. He asked permission to use one fan's pen to sign all the autographs then thanked her. Perhaps a small thing but still, great to see in a person of his status. He did not rush through the autographing and made each of us feel at ease. The man was charming.

There is no way I can possibly place some events of June 29 in proper sequence. That evening I couldn't remember the order of some things, but hopefully temporal order won't be too important.

Before Harrison changed into his Amish costume, he walked to an area over a rise where the chase scenes were to be filmed. We had been told that area could be visited by us when filming wasn't actually going on so... The couple from Michigan and I decided to walk toward that area. Shortly after we reached the new area (where there really wasn't much to see except the camera truck and more farmland), the couple's son and Harrison walked to us. They were discussing snakes and Harrison's non-existent fear of them. As we started toward the trucks, the boy told of his trials in learning to use a bullwhip. Harrison gave his

own tips on bullwhipping, showing how to move the wrist and arm so as not to injure yourself.

For some reason the family lagged behind-- Harrison has a LONG stride and MOVES! I couldn't resist. I had seen the Body by Jake book only a week before and I commented on the "interesting photos" of Harrison in the book. He looked at me rather strangely and I thought "uh oh, big mistake".

"Pictures? I haven't seen it yet," he said and walked on a stride or so. Then he stopped, turned to me and said, "Oh, you mean those..." and did the most wonderful muscleman pose. FOR ME! Those arms are fantastic!

Somehow I managed to say a "yes", as my legs turned to jelly.

He turned and walked on. I stood in the middle of Scenic Road and just watched him move. A Moment to Remember! Someone remarked to me that I probably wish I had a photo of that. Sure. Even if I had had film, at that moment, picture-taking was the last thing on my mind.

Of course, there are other memories of the day. Some little, some humorous, some serious. I remember Harrison gazing at the countryside as though he needed to keep the sight in his mind forever. Also he walked between the rows of the tobacco field beside his trailer, studying the plants.

I have to laugh at myself a bit when I think how several of us reacted to Harrison's lifting his shirt to scratch his back. Of course, we volunteered to scratch it for him--to each other.

When Harrison ate a burrito-style sandwich for lunch as he walked back to his trailer, again all eyes were on him. I think we all enjoyed immensely the raised eyebrow he gave us when he felt our stares.

My attention was captured by a crew member who shouted, "Chewie, where's Han?" "In his trailer." Throughout the day, I heard Mario referred to as Chewie by many.

David Goerlitz (no longer stand-in because of a serious illness that required hospitalization) returned for a visit that afternoon. The feeling of the crew for him was apparent as they came to greet him. It was a heart-warming sight. Harrison was in the middle of changing into his Amish costume but, with his shirt tale hanging out, he came to talk with David for a long time. Harrison's pleasure at

seeing him was evident.

About 3 p.m., I knew I would have to find a quick snack and call Marci to give directions. A fast phone call from the phone booth at Zimmerman's in Intercourse (only recently did I learn that phone was used by Harrison in WITNESS), an unbelievable meeting with Marci (she'd been told to leave the office and go to Lancaster by her boss), and food, then we were back on Scenic Road.

The cast and crew were dining on the lawn of the only non-Amish house on the road. Harrison was very easy to pick out with his black Amish outfit and a yellow IJATTOD cap.

Although a few people had noticed my WITNESS t-shirt, only one or two had said anything. Now that two of us had them on and people were on a break, the tees gained the attention of two people I'm sure would not have spoken to us. Happy, but tired mentally and physically, I chatted with Peter Weir for five minutes without realizing who he was until told. Groan. A few minutes later, Marci and I were noticed by Ed Feldman. He insisted on photographing us because he was impressed by the tees. Great, but four times--by ourselves, with a man whose position on the crew I'm unsure about, and with Mrs. Feldman. I think Mr. Feldman pointed us out to everyone he could. We got the feeling he liked our logo better than the one on the crew shirts.

Unfortunately the time had come to leave. Harrison was going to be doing a dusk scene and we wouldn't be allowed to watch. Luck still was with us because as we walked to our cars, we saw Harrison walking between the trailers. We waved, thanked him and wished him an early happy birthday. He waved and smiled.

That weekend, Paramount packed and left Lancaster, but they didn't take everything. They left set dressings and certain props which found their way into many homes, including mine. We non-smokers bought a dirty ashtray which a person in the know says was definitely used by Harrison. We also came away with the impressions and memories of seeing and talking with Harrison.

Boonies? Perhaps, but even in the boonies, fans may be surprised once in a while. For this fan, there could not have been a more wonderful surprise than Harrison Ford.

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Raiders of the Temple of Doom or Dr. Fantasy Strikes Back

Ann Wortham

The lights go down and the Paramount logo springs onto the screen; the crowd of con goers hold their breath in anticipation as the music gets eerie and the opening credits of RAIDERS OF THE LOST ARK appear. Suddenly, Harrison Ford's back is visible climbing up a hill and, then, he sprawls face first as he trips and falls to the ground! The crowd goes crazy, laughing and cheering as they realize the gift that Frank Marshall has given them for the 42nd WorldCon in Los Angeles. A masterpiece, a film for all time, a film in which Indiana Jones' true colors are finally revealed!

Hysteria reigns supreme among the crowd as Indiana Jones, the intrepid archaeologist, knocks on Willie Scott's door, his hands laden with a tray of fruit. He doesn't blink an eye as the door is opened by Steven Spielberg, but calmly says his lines. "I've got something for you," the suave archaeologist says, raising his eyebrows suggestively. "You couldn't possibly have anything I'd want," Steven replies, switching his hips seductively. It's too much for poor Indy. The plate of fruit goes flying and he tackles Spielberg, trying desperately to kiss him. Spielberg falls to the floor where Indy continues his vicious rape of the poor director. Production people run to Spielberg's aid and finally manage to pull the ravenous star off him. Indy grins sheepishly as Steven struggles to a sitting position, his glasses hanging sideways off his face, his eyes crossed and...

Indy walks into the Indian village proudly and offers the old man the sacred Sankara stone. The shaman stares at the stone in confusion. "What's this?" he asks. "You brought back the wrong rock! Go back and get the right one!" and...

Indy kneels next to the ancient Egyptian who is studying the headpiece to the Staff of Ra. "What does it say?" he asks breathlessly. "Can you read it?" Sallah stands to one side, looking vaguely interested. The old man points to the medallion and nods his head. "It says 'good dope here'," he tells the hovering archaeologist. Indy smiles broadly. "What about the other side?" The old man obediently flips the medallion over, his brow furrowed in concentration. "'More dope to come'," he says smugly, and...

Indy sits next to a flickering campfire while Willie dries herself off. "Willie," he says. "Is that short for something?" Willie starts to reply but suddenly shrieks and runs screaming into the night as the elephant behind her raises its tail and... Indy remains seated, taken with a sudden fit of laughter, and...

Indy grabs the vine, his muscles bulging manfully, no trace of fear on his handsome face. He leaps into the air and swings across the deadly chasm, slamming loudly into the wall on the opposite side, and...

The doors to Willie Scott's apartment are flung open by a wild-eyed, perspiring Indiana Jones. He slams the doors behind him and runs into the room. Suddenly, the doors are again flung open by a wild-eyed, perspiring Steven Spielberg. He, too, slams the doors and runs into the room. The doors are once again flung open by a wild-eyed, perspiring crewmember who is soon followed by more wild-eyed, perspiring people flinging and slamming doors, and...

A woman dressed in a black leather jacket and a yentl cap walks briskly down a corridor, slapping a whip against her leg. She stops behind Indiana Jones, who is tied to an idol. She brings up the whip and viciously lays it across Indy's back, berating him with each stroke. "That's for HANOVER STREET!" she yells. "And that's for FRISCO KID and that's for FORCE TEN and--" Suddenly, a Thuggee guard rushes in and throws himself between Indy's back and the blows of the whip. "You can't do that to him!" the Thuggee screeches. Indy strains his neck trying to see who his rescuer is. "Who are you?" he asks in confusion. The Thuggee pulls off his headgear to reveal the beautiful face of Princess Leia. "Someone who loves you," she tells him, grabbing his chin and giving him a sloppy kiss. "Cut!" the director yells and Irvin Kershner rushes in, disgust on his face. "You call that acting? You call that pain? This man can't act. Let's do it again." Carrie Fisher shrugges and exits the picture while Harrison Ford tries to scream around his laughter as Barbra Steisand (the lady in black leather) begins to whip him again. He fails miserably, and...

The crowd is on its knees, exhausted from the pain of laughing non-stop...Shorty's laughing at the Maharajah, Spielberg's imitating Groucho Marx and, believe me, Indiana Jones will never be the same again. And Frank Marshall? Well, Dr. Fantasy got a standing ovation. Frank--WE LOVE YOU!!!



The Author

A Teleology of Torture

Liz Sharpe

The sequence in Jabba the Hutt's desert fortress on Tatooine during which droids are shown being "tortured" struck a false note with many viewers, provoking reactions of "that's stupid", "that's senseless", and "that's impossible." Any scene which is so widely and automatically rejected can be labelled a failure, in terms of the storyteller's craft, on the grounds that the tale (or the teller) has not kept the audience's attention engaged; we (the audience) do not remain in that state of unquestioning willingness to suspend our disbelief which is the hallmark of a first-rate fantasy. However, in this case, the failure is not entirely the storyteller's fault. The tale was intended to be directed toward small children, not the adults who have raised these objections. But regardless of the detractor's degree of sophistication, a careful examination of the subject matter reveals that the objections themselves are questionable: the story's internal conditions are actually quite consistent, though they do not fully coincide with our own daily experience of reality. In the course of the three movies of the saga, George Lucas establishes certain facts which make the torture of droids a viable possibility in the STAR WARS universe. If droid torture is possible, then the offending sequence in Jabba's dungeon does make sense, both in the context of the characters' experience (their individual points of view within the story framework), and from the storyteller's perspective (in which the scenes in any story are viewed as a means to an end, and selected and shaped accordingly).

Whether this scene is literally possible (setting aside for the moment the question of its dramatic success) depends on whether there is evidence in the saga to support the premise that Lucas' droids possess attributes which render them vulnerable to torture. In order to identify what characteristics (presumably absent from the machines of our own everyday world) droids must have in order to be "torture-able", we must tackle a messy and disagreeable topic: the purpose of torture. All right, on with the rubber gloves, and we'll have at it.

Torture is pain deliberately inflicted for a purpose not necessarily connected with the subject's immediate personal well-being. In the simplest sense of the word, it's easy to qualify to be a victim; all you have to be able to do is hurt. Theoretically, the torturer (as opposed to the victim) can have two purposes for inflicting pain. One reason for torture is extremely simple: torment can be a source of satisfaction to the torturer, whether the pain is inflicted in the name of revenge, or purely for the fun of the thing. The more socially acceptable reason for torture is punishment: the pain inflicted is supposed to

function as a deterrent to other prospective candidates for the same treatment. Baldly stated, the theory is that if you stretch one dirtyneck peasant for filching potatoes, his dirtyneck comrades will think twice before raiding the spud field themselves. This kind of torture, unlike plain sadism, is based on the assumption that in addition to the ability to feel pain, the victim possesses some sort of independent will, which the suffering the torturer inflicts is supposed to affect. These characteristics (the ability to feel pain, and a degree of autonomous volition) are what makes Lucas' droids different from "our" machines; and it is from the careless confusion of droids with our machines that the error inherent in criticism of the scene under discussion arises.

Can Lucas' droids feel pain? This cannot be determined absolutely objectively, since pain is a subjective experience; but it seems clear that the STAR WARS technology is capable of accurate simulation of physical pain as we humans know it. The best example of this occurs at the end of TESB: when the medical droid is testing Luke's prosthetic hand, Luke exclaims "ouch!" when poked. Pain is one end of the spectrum of response of a precise sensory system. It seems likely that a device designed to grasp and manipulate objects in a manner like an animal or human would of necessity require some sort of extremely fine-tuned sensory network in order to accomplish its tasks without damaging itself or its surroundings. When such a network alerts its owner of potential or actual damage, the basic effect on the droid's behavior would be the same as that of "real" pain, regardless of the metaphysics involved.

Of course, Lucas' droids are not organic entities: if the droids do feel pain, they don't necessarily react to it, on an emotional level, exactly the way we organics do. Droids have certain advantages in dealing with their version of pain which human-type people lack: they seem able to shut off pain; and they have an enviable faith in their own reconstructability. Both of the droids with whom we are best acquainted (Threepio and Artoo) are comprehensively discombobulated at various times during the saga. In ANH, Artoo takes a direct hit during the battle over the Death Star; in TESB, Threepio is violently rendered into his constituent components by stormtroopers. Yet neither droid seems unduly traumatized by these events when repaired/reactivated once more. This "cutoff" seems to apply to organic/mechanical hookups, as well as purely technological awareness. Luke gets shot in his artificial hand in ROTJ, but continues to function without apparent distress, after an initial doubletake (though the film isn't concentrating on this particular issue; this might just be an example of a Jedi's special ability to compen-

sate in a crisis). At any rate, even if Lucas' droids can shut off pain beyond some point, the fact remains that up to that point, they are eligible for the dubious privilege of being tortured.

The simple sadist will be gratified if he merely succeeds in causing his victim(s) to suffer; but on the whole, torturers seem to like to view their actions as punishment, of a sort. In other words, their actions are nominally intended to influence their victims' wills. Jabba the Hutt seems to belong to this category of torturer; he generally has some excuse (however feeble or contrived) for his unpleasant deeds. He doesn't just feed the dancer Oola to the Rancor. First he torments her into defying/disobeying him by refusing to approach when he pulls on her chain. Then he turns her into monster chow, making an example of the rashness of defying him at the same time he's getting his sadistic jollies. Likewise, Jabba's dungeon hobbyshop has a specious purpose: the intimidation of would-be transgressors.

This implies that Jabba, at least, believes that droids possess some measure of independent volition, because in order to incur "punishment", the offender must first (willfully) misbehave; and in order for the punishment to have the desired effect (either on the malfactor, or on the malfactor's peers), the offender (or peers) must be able to change its (intended) behavior in order to avoid incurring the same penalty.

What evidence is there in the STAR WARS movies that droids have independent volition? One of the strongest indications that Lucas' droids are not necessarily unquestioningly obedient to their owners/masters is the existence of restraining bolts, as seen in ANH. If droids as a group tended to be completely responsive to their owners' commands, restraining bolts might not even exist; at least, they would probably not be as common as they appear to be in ANH. Certainly, we have direct evidence that Lucas' droids are capable of disobeying direct orders, even from masters they regard as "lawful." One excellent example occurs in TESB. Luke plainly tells Artoo to stay on the floating X-wing, on Dagobah, yet Artoo persists in extracting himself from his niche in the fighter, and subsequently tumbles into the yukky. Furthermore, the droids display other traits indicative of independent volition: curiosity and creativity. Both Artoo and Threepio exhibit a tendency to investigate things that attract their interest without invitation. In TESB, for example, Threepio wanders off by himself on Bespin, with unfortunate results. Later, in the same movie, Artoo providentially reveals that he has been "talking to the city central computer" on his own initiative. In addition to curiosity, the droids demonstrate considerable ingenuity in extracting themselves from undesirable situations. In ANH the two droids come up with a smooth line of patter which gets them out of the stormtrooper occupied surveillance chamber (where they had been told to wait!) in good order. In TESB, Artoo comes up with a concealing smokescreen, covering Our Heroes' escape, without instruction. In ROTJ,

Threepio tells the rebels' story to the Ewoks with impressive flair (despite his claim in ANH that he's not very good at telling stories).

One final example of droid independent volitional capabilities is the droid bounty hunter ("IG-88") glimpsed briefly in TESB. This "character" is never directly treated in the movie, so this example can be properly disputed by purists. Still, secondary sources (such as the novelization of the movie, and sundry events in the professional comic books) seem to indicate that IG-88 leads an entirely autonomous, "masterless" existence. If one accepts IG-88's authenticity, this droid is not only an argument for, but proof of, the ability of Lucas' droids to guide their own "lives."

In short, there is considerable evidence in the STAR WARS movies to support the premise that droids can feel pain, can anticipate the experience of pain, and can alter their behavior accordingly; all of which makes them appropriate targets for the torturer's attention.

Given that the STAR WARS universe has been constructed in such a manner that droid torture is possible, the question still remains, why did George Lucas choose to use droids in this scene, when he could have shown "real people" instead, and thus avoided the issue of whether this scene is believable altogether. Conceivably, there are two reasons for the use of droids here. One has to do with the internal structure of the story: this sequence reveals important things about Jabba the Hutt's character. The other has to do with the process of storytelling: the selection of a particular means of getting a particular idea across to a particular audience.

What does the droid torture sequence in ROTJ show about the characters and situations in the movie? In a general way, this scene provides the audience with additional proof that Jabba's palace is an unhealthy place; the atmosphere is so far gone that droids are tormenting other droids. More specifically, the scene reveals things about Jabba's character, which in turn emphasizes the seriousness of Our Heroes' plight. The depiction of Jabba as a droid-torturer shows him to be a capricious sadist, one who is entirely willing to implement his vicious whims whether they make sense or not. If Jabba is capable of treating mere machinery this savagely, then Our Heroes are definitely in danger. But Jabba is also shown to be not quite sane; he seems to have chosen to ignore certain aspects of reality, such as the fact that torturing droids is, in the final analysis, an unproductive activity. As pointed out elsewhere in this article, there is a distinct limit to the degree of suffering droids can experience; yet Jabba's dungeon appears to be doing steady business. Jabba persists in inflicting damage on his own assets for no useful purpose. Though it is doubtful whether it matters any longer to Jabba whether the droids in his dungeon are genuinely suffering; as long as he believes that torture is occurring, he seems content. This ability to selectively ignore certain aspects of reality which don't please him ultimately causes Jabba's downfall. Jabba chooses to ignore the

evidence that Luke may be able to back up his warnings (even though Luke manages to evade and then slay the Rancor, Jabba refuses to take the young Jedi seriously), and as a result, invites his own destruction. Jabba's insistence on torturing droids is a symptom of his irrational and eventually fatal refusal to face facts.

How does the use of droids in the torture scene serve Lucas' purpose as a storyteller? Keeping in mind that the STAR WARS stories are intended to be directed toward juvenile audiences, droid torture is actually a rather clever device to demonstrate Jabba the Hutt's cruel, vicious, stupid, and quite possibly, insane, nature without frightening young spectators and their frequently overprotective adult escorts unduly. This sequence shows that Jabba is capable of having those in his power dismembered (for instance) without revolting us by demonstrating the process on "real live" people. The sequence establishes Jabba's stubborn wrong-headedness without the

need to resort to tiresome exposition. And this scene convinces the audience that Jabba is truly nasty enough to deserve his fate when he finally Gets His.

It is unfortunate that our (fannish) commonsense tends to automatically rebel at the sight of "mere machines" being "tortured," because careful consideration reveals that, within STAR WARS reality, the scene showing droids being tortured is not as ridiculous as it would be in our mundane reality. Most children, who have not yet acquired the useful and necessary, but distracting, sophistication which adults bring to their dealings with the world around them, do not have the same difficulty accepting this scene. Whether the reader ultimately decides this piece of the STAR WARS story works or not depends on whether the reader believes the story's "success" should be measured in terms of what it was aimed at (a juvenile audience), or in terms of what it actually hit (us grown-up kids).

Reviewing the Fleet

Sandra Necchi

ADDENDUM TO MY REVIEW OF DECEPTIVE JOURNEY FROM LAST ISSUE:

One of the authors of this zine rightly pointed out that I should have paid a little more attention to the actual adventure of this novel. The adventure itself offers some fine ideas: mysterious deaths of ships and crews have occurred around a particular decontamination station. Han and Mirage stop there and run into quite a few problems. The pacing of the action combined with the periods of rest in between make for a fine, flowing read. The problem is that the main theme--the budding relationship between the two main characters--is handled in such a one-sided way that it keeps intruding onto the enjoyment of the adventure. The art offered in this zine is also badly reproduced.

END OF ADDENDUM

THE WOOKIEE COMMODE - Double D Press, c/o Mary Urhausen, 42 Three Mile Road, Racine, WI 53402; 128pp, \$12.50 fc.

First issues are never easy, particularly if you're putting out a SW zine. SW fandom is dominated by fat, super-expensive, annual zines that look almost professional. The editors of TWC must therefore be lauded for daring to put out a zine under 200 pages, and with less than perfect repro. The biggest problem with the graphics in the zine is that pages show thru on the other side too clearly. However, it is nice to see a zine with nary a typo to be noted.

The contents are mostly lightweight, meant for an easy summer afternoon's reading. Some tongue-in-cheek poetry, cartoons, "The Care and Keeping of Wookiees" by Michael Halloran are an example of this. Some serious poetry is also offered, such as Betsy Peed's "The Secret of the Jedi" (a powerful and mystical

piece) and "Once" by the same author (a very affecting and poignant summary of one Jedi Knight's struggles). Sharon Saye has a "Future Options for Fannish Writers", which posits some excellent ideas for SW fanfic. The point seems to be to get us all out of the noncreative doldrums that fanfic appears to be stuck in (tho certainly not all of it).

Probably the most interesting thing in the zine is Betsy Peed's "HorrorScope", an astrological analysis of Lord Vader's personality written by an astrologer to the Emperor. Creative, well-written, and engrossing, it shows a strong understanding of the complexities of the creature known as Darth Vader. A couple of Han pieces by Laura Thomas which delve into Han's life as Leia's husband are a bit unsatisfying and depthless. Elizabeth Cisco's "Shadows of Change" has an excellent idea, about Vader's seeking the advice of a Jedi spirit in an ancient ritual to try to understand why he was unable to convince Luke to join him (in TESB). The answers he gets don't make the Dark Lord very happy. Betsy Peed's "Nothing But the Truth" is an all too short piece that has Vader visiting the Organa household and encountering the fiery teenage Leia. Kare Ripley's "Celebrate the Night" offers a refreshing and welcomed view of the "Han-the-galactic-stud/Leia-the-royal-virgin" caricature. I admit I loved this story just because of the surprise ending, but the rest of it is presented subtly enough to enjoy for its own value.

The longest piece is by Samia Martz, entitled "The Learner, or Ord Mantell--A Nice Place to Visit, But..." Unfortunately, this story is a difficult read because it offers yet another SW Mary-Sue type: a 15-year-old girl Jedi, student of Luke's, whose parent

were killed by the Empire, whose father was a Jedi, loved as a younger sister by Han, loved by Chewie, saves the day, etc., etc. Even her name--Jeni Petersen--bears the mark of the MS cliché. (Oh, Ben talks to her, too.) The story simply doesn't succeed. It is oversentimental, gushy, repetitive, overdone in almost all respects. Everyone speaks in slangy dialogue ("somethin'," "nothin'," "an'") and the scenes with Han and Jeni are forced and unconvincing. With tighter editing, it could have succeeded at least as a good adventure story, but the overwhelming attempts to make the reader care and feel fall flat. Ultimately, you just don't feel like continuing.

! Were this zine priced under \$10, I would say take a look at it if your pocket feels generous, and if you feel like supporting two obviously sincere editors, but at \$12.50, I hesitate. There are some nice moments herein, but I have to balance out the contents' worth against the reader's pocket. Here, the latter must win out.

KESSEL RUN #4 - ed. Michelle Malkin, 6649 Castor Avenue, Philadelphia, PA 19149; 336 pp, \$18.00 fc.

How can you review coherently, and thoroughly, a 336 page zine with 15 vignettes, 9 long stories, 7 short ones, 4 articles, 18 poems, other assorted items of humor and filk, plus 116 pages of art excluding the covers? You can't, period.

Past issues of KR have been dominated by Han, or Han and Leia, and while they are certainly well represented in this last issue, there is greater variety of canon and fan characters. The level of quality among the longer stories is remarkably high with only one being comparably clumsy and lacking in coherence and characters ("The Dark Path" by Pat Molitar). And, this issue has a story by Martie Benedict where I FINALLY see Han Solo swear a real, live, human curse word (not some fan-invented Corellian curse)! On to the major pieces.

"Born to the Breed" by Deborahs Laymon and Goldstein is yet another installment in their "Black Sabre" series, set before ANH. The focus is Leia's education in interrogation endurance. Her teacher is a former Imperial interrogator named Rennie. There are other overlapping storylines running thru the piece which concentrates on the series' main character, a "Sanestrii" gypsy woman and former operative of Vader's called Perja. The story starts slowly, is definitely not self-contained (a common feature in SW fan series) and virtually plotless. Never mind. It's well worth the effort of staying on. The story is mainly about powerful, distinctive, intricate, beautiful relationships. There is the budding and poignant relationship between Perja and her underworld errant father, the sisterly love between Perja and Leia (who is 16 here, and sensitively portrayed), the powerful teacher-pupil experience between Rennie and Leia, the free, buoying intimacy between Perja and her Corellian co-pilot Jesren, and the rediscovered, unrestraining, equal love between Perja and Rennie. Plus there's the fact that Rennie is based on the wonderful and entrancing actor, Michael Rennie. MRO Ludwig's illos to this

blend in strongly with the story and the scenes are well-chosen, if sparsely.

"Novitiate" by Jeanine Hennig is very refreshing, in that it is purely a Luke story, and a damned good one. Set a month before ROTJ, and written in remarkably convincing first person, it takes place on Tatooine with Luke taking a soul-searching desert retreat before he rescues Han, knowing that his emotionally and mentally crippled self needs to learn a few things before facing Jabba as a Jedi. He is taken by Tusken Raiders and befriended by their female leader, a strong if undeveloped character. Later, he departs to live for a few weeks in Ben's abandoned stone hut ("Kenobi's adobe" as Luke calls it) where he learns to cope with his parentage, his mentor's deceit, and his love for Leia. Hennig confronts the latter very movingly, and Luke's pain comes fully alive in her memorable words. She doesn't cop-out by describing his love for Leia as "sisterly." The only complaint I have is the portrayal of Leia. While I feel that both she and Han were insensitive to Luke in TESB, Leia's reaction to Luke as he returns to the Falcon--chiding him for "wasting time" out on the desert--is too extreme and too cruel, and not at all a fair depiction of a character who has often shown deep understanding towards others in times of pain and stress (the predominating prejudices about her notwithstanding). Jenni's illos capture the story's brooding, solitary mood. Her illo of Luke and Leia on p. 206 is painful for any Luke fan to look at.

"Sword of Darkness, Sword of Light" by Patricia D'Orazio is set just after ROTJ, with the rebels still celebrating on Endor and the Emperor still very much alive. D'Orazio's Corellian "starswords" (Force-talented protectors of the Jedi) are probably one of the most fascinating fannish creations, and is the one presentation of Han-as-powerful-Force-wielder I can believe in. He is a Force protector of Luke, possessing a powerful bond with the young Jedi, and works with Luke. He is not a Jedi himself, weaker in Force-talent, yet extremely crucial to his Jedi's well-being. The bond between them is even stronger than brother-to-brother, and this compelling link is borne out by D'Orazio's hearkening to instances in the canon when Han risked his neck to save Luke. A rather contrived and hurried wedding between Han and Leia takes place on Endor, followed by a surprise Imperial attack. But the main action centers on the battle between the Emperor and Luke, with their respective starswords at their side. The scenes of this battle are richly described, particularly the animal and sword manifestations which the two starswords transform into. Nancy Stasulis' illos could have been chosen better. The Force battle noted above is not illoed. But what Stasulis does illo is strong, bold, and highly expressive. And her Ewoks are charming.

"Life-Line" by Anne E. Zeek is a reprint from the first issue of T'Kuhtian Press' DRACULA zine, presenting us with a Langella-esque vampire character called Alain Durlac who forms a strong bond of friendship with Han. "Blood-Line" is a short sequel to this and immediately follows. Finely written and engrossing, the

two pieces are, however, unfair to Leia. She is an obsessed, devourer of lives for her "lover Revolution". She doesn't do anything except gripe, and Han only bosses her around, refusing to take her on a mission because she might get raped. And Leia agrees! A trained woman rebel can't function if she backs away from every mission that might incur that risk. Han, however, is portrayed without the common gushiness found in so much of Hanfic. Martynn's illos to this are rich in expressions and attitude, though I wish they had more background.

"Old Friends and Acquaintances" by Carol Hines-Stroede offers an unlikely yet engrossing tale about a temporary truce between Lando and Vader at a neutral space station which has been captured by a group of "terrorists." Lando and Vader work together to destroy them and regain the station. It's unlikely that the Empire would ever tolerate a "neutral zone" since they have the power to just take it over. And the use of the popular cliché "terrorists" as glassy-eyed, frothing-at-the-mouth lunatics, along with Vader's line about "both sides frown upon the killing of innocent civilians" makes the story politically naive. I don't think Vader would ever say this. Still, the scenes with Lando and Vader make for excellent reading, although Lando is too wimpy in his attitude toward Vader. The writing is enviable on all counts.

"Best Laid Plans" by Janice Bratton is yet another story where Han is right about everything and Leia gets put in her place. Her very sensitive line in ANH about Han having to find his own way in life is reduced to a mere diplomatic ploy to get Luke to battle the Death Star with a clear mind and purpose. Immediately following this is Janet MacLellan's "Resolutions of a STAR WARS Mary Sue" which should be framed and put on every SW fan writer's wall. After the preceding story, I especially appreciated her "I will refrain from describing Princess Leia as being 'jealous,' 'cold,' or 'hiding her feelings.'"

Four very complex articles are included, all finely written. "Aspects of Evil in the STAR WARS Saga" by Liz Sharpe is a thoughtful, comprehensive analysis of the various characters and their place in the good-vs.-evil conflict. "Climbing the Tree of Life From a STAR WARS Point of View" by Rebecca Kaplowitz makes some fine observations, but generally fails because the author doesn't define her terms and concepts. Nor does she provide enough background information. If you know zilch about Kabbalistic mysticism, you'll be lost. "Evolution of a Jedi" by Angela M. Varesano is a wonderful, all too short analysis of Luke's complex development, his emotional dilemma, and Anakin's own Force conflicts. Bev Lorensen's "Buddhism in STAR WARS" weaves historical background and application to SW quite

convincingly. It presents an intelligent, sensitive, and probable view of the Force, which is strongly borne out in ROTJ with Anakin/Vader's conflict. The Force is a balance between the Dark and the Light, and the cause of the galaxy's evil is an imbalance of those two impulses. Yet Lorensen makes a slight contradiction when she suggests that the Dark and the Light are two separate practices. I prefer to view them as two sides of the same coin.

"Scenes We'd Like to Have Seen in the STAR WARS Saga" is a stunning and desperately needed portfolio that could have taken up the entire zine! Fourteen of fandom's best have presented us with a truly memorable and lovely compilation of well chosen scenes that GL was too short-sighted to dramatize. Someone should compile one thick zine with more of these, including prose/poetry interpretations. The most complete and most striking are Martynn's Han and Leia embracing on the sail barge; Yvonne Zan's Boba Fett in front of his ship, ready to do battle; Wanda Lybarger's Han and Leia embracing with the Ewoks watching; Leia's Force sense aboard the rebel ship in ANH by Stephanie Hawks; Cathye Faraci's insane view of Vader, the Emperor and Luke aboard the Death Star; and June Edwards' triad view of Anakin/Vader.

Among the vignettes, the most memorable are Jane Sibley's "There Have Always Been Leias in the House of Organa" written in the point of view of Leia's foster mother, Bail's wife (with an incredibly life-like illo by Judith Low); Ann Huizenga's "The Ultimate Alternate" which uses an old science fiction cliché quite successfully; "Mea Culpa" by Lisa Adolf and Jacqueline Taero where the elder Luke counsels the daughter of Han and Leia in a dilemma that is painfully like his own at her age; and "The Many Worlds Interpretation of Quantum Physics, or Heeeeere's Biggs!" by Susan Matthews, Bev Clark and Pam Kowalski, a bizarre but very likely view of ROTJ's last scene.

A wonderful inclusion herein is a group of LoCs collectively titled "And Now Luke's Side" that replies to the virulent attacks against Luke and, finally, Leah Rosenthal's cartoon on p. 301 is a delicious jibe on Han fanfic.

Typos abound here. The articles, particularly, have a plethora of confusing parentheses. As for the covers, I nominate Debora Drake's front cover as the year's best in capturing the essence of the SW characters: quadrangle of love.

I do wish the editor had found a cheaper printer because \$18 for any zine, no matter how good, is just too much for many fans. It's a zine that everyone will want in their collection and deservedly so. I leave it to the (potential) buyer.



notices

Carolyn E. Cooper
PO Box 66244
Houston, TX 77266

Gentlebeings:

Some months back I got a vague idea for a zine for editors, writers and artists entitled "The Blue Pencil" (BP for short). I put out feelers on the idea which have somehow, like the Green Slime, grown into a full-scale creature with a life of its own. However, I received some strange responses to the idea. The editors, writers and artists I spoke with all like the idea. They are eager to submit to the project. But, alas, the vast majority sent me dire warnings. I've been told to expect hate mail from disagreeing fen, near ostracism at many conventions, the demand of censorship on zine economics and marketing techniques, and a short life span for the publication because fen don't want suggestions, advice, or help. Being a mild-mannered (albeit friendly) soul who loathes fighting of all sorts, these predictions have, needless to say, led to some trepidation on my part. So I come seeking comments and caveats on the proposal.

At present, thanks to suggestions from Bev Clark, Maggie Nowakowska, Cheree Cargill and others, I've nebulously settled on a periodical format. I hope to produce the zine quarterly. Each issue will contain a brief (very brief), regular section on basic zine pubbing information, then would come an editorial or point/counterpoint editorial, next a feature topic with short suggestions, anecdotes, helpful hints culled from submissions by various editors, writers and artists (you folks, in other words), and last, but far from least, letters of comment on previous topics and editorials. I'll probably also include an occasional section on new products, publications, or services that would be useful to us. The zine will probably be 12-20 pp. digest-size (folded 8-1/2 x 11 sheets) with a 77% reduction and priced from \$1-2 per issue.

I suppose it's only fair to point out that should I go through with the project, there will be discussions of breakeven, profit margins, at-risk pre-payment, and other hot, but necessary, publishing topics. I believe communication is essential to achieving solutions to problems, personal, professional and fannish, and that censorship is a sin. However, I will re-

fuse to publish attacks or slurs on individuals, races, creeds, fandoms, etc. Discussion and views will be limited to topics, information, concepts and other inanimates. Saying "I disagree with Carolyn" is fine; saying "Carolyn is an asshole" is not. (And you may feel free to write that you disagree with my policy.)

I've already sent a Media Fan Survey to Dr. Susan Bridges which should be included in the January issue of UNIVERSAL TRANSLATER and if the first issue of BP comes out as tentatively scheduled, it will contain the results of that survey of zine buyers' habits and preferences. Here is a list of other information and topics under consideration:

Getting Submissions; Ms Preparation for Authors; Estimating Deadlines; Promoting Your Zine or Work; Selecting Subject, Theme & Style; The Care & Stroking of Writers & Artists; Determining Zine Breakeven & Price; Soliciting Printing Bids; Selecting & Working with Your Printer; Covers & Bindings: Styles, Price, Problems; Relative Merits of Print Methods; Handling Art Reproduction; Record Keeping--Records That Need to be Kept and Various Ways to Do It; Postal Regulations & Costs; Preparing Zines for Mailing; Layout: A Necessity and Art; True Editor Stories on Selecting Story & Art Order; Paper & Ink: Surface, Texture & Weights & Their Affects on the Zine; Black & Other Colors; Figuring Reductions & Enlargements; Tips & Tricks for Giving Your Work a Professional Look; Things You Never Think of Until 30 Minutes Before It Goes to Print (title page, dedications, acknowledgements, copyrights, Table of Contents); Related Publishing Ventures (calendars, buttons, posters, etc.); Dealing With Delays

Currently Proposed Point/Counterpoint Editorials include:

At-risk Pre-payment: Who's On First?; Responsibilities of Editor to Contributor and Vice Versa; What Is a Profit & Is It Evil?; The Invasion of the Consumer Fan or Have Fen Become Jaded?; The Fannish Institute for the Support of Arts and Zines: Where's the Encouragement and Support for Neos?

Feel free to write if you have any suggestions, advice, helpful hints, anecdotes (especially humorous) or observations.

IN SYMPATHY

We at SOUTHERN ENCLAVE extend our sincerest sympathies to Danaline Bryant, who lost her father in September. I'm sure Danaline would appreciate your thoughts and prayers during this time of sorrow.

EDITORIAL

A FUNNY THING HAPPENED ON THE WAY TO THIS ISSUE

As you've probably all noticed by now, this issue of SE is a little later getting into your hands than normal and therein--as they say--lies the tale.

One Friday night in October, having nothing better to do with my time, I decided to visit my local hospital emergency room, where I calmly mulled over the question of whether or not I actually was in the process of having a heart attack. One EKG, two heart x-rays and about two hours later, I was sent home, the pains having subsided and the ER doctor having determined from the heart tracings that, except for an indicated accelerated heart rate, I had nothing to worry about. This made me feel considerably better but it was a long weekend until Monday morning when I was able to see my doctor.

Well, he determined that I was not having heart problems but that I was suffering from reflux esophagitis (which was probably causing the chest pains), clinical anxiety, depression and exhaustion. He put me on Tagamet for my stomach and Xanax for my nerves and sent me home for a week's rest, declaring me totally disabled.

I needed it. I didn't realize how absolutely bone-weary I was until I found myself sleeping for 12 to 18 hours a day. A week later, I was feeling a bit more alert, but still tired, so he extended the disability leave. He also poked and prodded my insides and announced that he was pretty sure I had the beginnings of a peptic ulcer, and that I should report to the hospital tomorrow morning for an upper GI and gallbladder tests. In the meantime, don't eat anything but clear soup and water and take these ten huge pills before going to bed. (...*gag*...)

Instructions followed, I presented myself to the radiology department at 7:30 a.m. sharp (a time that I'm normally standing under the shower trying to get my heart started) and was led back into the inner recesses of the hospital where I changed into one of those legendary hospital gowns and then prostrated myself on a large cold table underneath a massive array of x-ray equipment.

Well, I won't go into detail at what follows except to say that everyone should try barium for breakfast sometime. For those who've never had it, try to imagine a Pepto-Bismol milkshake with a healthy dose of chalk dust to give it body. Yum! I liked it so much, I had three cups full!

Anyway, the tests showed that I didn't have an ulcer, but that I do have a hiatal hernia, a fairly common condition in which the upper part of the stomach protrudes into the chest cavity through the diaphragm.

No need to operate but I'm still on Tagamet before meals and Maalox afterwards and still recovering from it all.

Meanwhile, the nearly-three-weeks that I was home meant that I was also three weeks behind schedule in typing up SE, since I do it on my word processor at work! And deadline came and went with its usual blizzard of LoCs, with no way to do them or, truthfully, even the energy to try.

I've been back at work for about a week now (as I write this) and, although they had another girl in working for me, there were myriad things to be done that she didn't do, so I'm three-plus weeks behind in that, too. And, naturally, the work load didn't let up any while I was away...etc., etc., etc. Anyway, that's why SE#6 is tardy this time.

This is a much more up-beat issue than last time and I want to publicly thank everyone who wrote--whether for publication or not--with encouragement and understanding and caring. You'll never know what your kind words and expressions of love meant to me. And thank you, too, to all who wrote LoCs this issue. You've made SE a joyful experience again and it will continue as long as I'm able to do it! However, I would like to request some sort of limit on the length of letters. Some of the letters that come in are real killers to type and that also means that the cost of producing SE goes up, too. I'd like to hold the page count at between 50-60 pages. So, please, try to keep your letters to about 3 single-spaced typed pages or 6-7 hand-written pages. I know you've got a lot to say about things, but again, if you want to get into LONG discussions about things, please do so in private correspondence. Also, if your typer has a Courier 10 or Carroll-Pica element or something very similar, I can run a clean copy (i.e., no last minute markups) through my OCR at work and save retyping it, thereby saving Ye Ed's fingers and speeding up getting SE done and ready for you! Thanks!

And now I want to say something serious. In this holiday season, please, while you're enjoying your Thanksgiving and Hanukkah and Christmas and New Years' feasts and festivities--stop for a moment and think about the people in the world who are not so fortunate. Then do something about it--write a check to CARE to help feed the people in Ethiopia who are literally starving to death, pay a visit to a nursing home and cheer an elderly person whose family has abandoned him or her, give blood, donate toys or books to the children's ward of your local hospital, visit a shut-in, do volunteer work some-

where--just do something that will really make a difference. Even if you only save one child from starving to death, isn't that a start? Please help someone who needs it and--despite your religious beliefs or the holiday you celebrate--help bring the true meaning of Christmas back to the world.

Happy holidays to all and God bless.

Profile

Carolyn Golledge, I'm 31, single, a part-time primary schoolteacher, live in Ettalong, New South Wales, Australia, with my large and (in my opinion) equally crazy family, own what resembles very closely a smaller version of a Wookiee (a 50 lb. part-Cocker Spaniel) who is named Bonnie and who delights in leaving me bruised after her overly enthusiastic (to say the least!) Chewbacca-like hugs. Enjoy reading just about anything but especially sf/fantasy/mythology. Am interested in herbal medicine, study the piano (no, I don't mean stand and look at it!), love getting dirty in the garden and am insane enough to enjoy playing cricket, though I seldom make a score unless you count more bruises and several bad cases of sunburn. All the sane people, of course, are at the beach!

Laura R. Virgil, 30, single, native Texan and Dallasite. Was introduced to fandom in '72 by Cheree (I'll get her for that); collect Gene Kelly memorabilia (fan of MGM musicals and old movies); love art nouveau; have several degrees in art, including graphic illustration and advertising design, and minors in photography and history; also have degree in animation/filmmaking, though I opted not to get the actual diploma (I was told I was overqualified for everything already); have two honest-to-gosh Special Oscar nominations from the Academy of Motion Picture Arts & Sciences (1981) for two animated cartoons I wrote, produced, directed and animated; all of which got me where I am today--word processing at the same law firm where Cheree works, Thompson & Knight (and that's Cheree's fault too); have aspirations to become a comic strip artist; with the continued supportive backing and training of Dick Ruhl (one of Disney's original animators), hopefully I'll make it someday.

Beverly Jean Evans, more popularly called B.J., age 33, living twelve years with Harvey Greenwood, in Vancouver, British Columbia, Canada. No children but six cats, one dog and four thoroughbred racehorses. I have only high school education but am a pari-mutual clerk at Exhibition Park, our local racetrack. My hobbies are reading, writing, movies. Fandom interests are mainly SW, fanzines and Harrison Ford.

ART CREDITS:

Danaline Bryant -- 18, 23, 29, 51

Carol Peters -- 31, 62

Cheree Cargill -- all other art

Hey, people! We still need filler art for every issue! How about it???

fresh vs. canned

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From a Certain Point of View

Sharon R. Saye
124 Davis St., Apt. A
Bridgeport, WV 26330

July 29, 1984

((Ed's note: this letter came after I'd finished the layout on SE#5, so I am including here, in #6.))

SOUTHERN ENCLAVE is terrific; every issue gets better and better, and thicker and thicker. The day it arrived everything came to a halt.

I loved your editorial comments. Especially about the zine publishing situation. I just returned from MediaWest with a duffel bag full of zines, just about broke my arm. Except for the letterzines and Mary Jean Holmes' SHADOWSTAR, it's been a barren year. Now a deluge. I can understand why publishers focus on MediaWest, but I think it is not fair to readers or zine editors either. Think of all the competition for writers and artists and buyers. If they were spread out over a year there would be a steady source of inspiration to writers and readers alike. Besides if this situation doesn't change soon, I'm going to have to take up weight lifting to get all these zines homes. I'm glad to hear A TREMOR IN THE FORCE #2 is going to try for December; just keep up those good intentions.

You are also right about the rising level of acrimony. I'm bored to tears with the Luke/Han arguments. Luke's evil/Han's a prince; Luke's a saint/Han's a nerd. Who cares anymore? They are arguing the matter into the ground. Let's move on. That's why I loved Sandra Necchi's article. I really hadn't thought about the Alliance's internal situation after the victory, but considering historical precedent, it is fraught with possibilities. Especially for Luke and Leia who have a major liability against them. In the fairy tale world everything may work out nappily, but in the real world I doubt the Alliance is going to be very happy with

the Vader connection. (Hm, I like that! Sounds like the name of a zine. Oh, my gods, is this a contagious disease?)

Here we have a hero and heroine of the Rebellion related to the Emperor's Dark Lord. In Luke's case, the situation is doubly dangerous; his relationship with Vader is a constant reminder of the dangers a Force-user can pose to the galaxy. The Alliance could easily find Luke and Leia a liability they can not afford. With the Emperor's demise, does the Alliance need the Jedi? They might once have been guardians of peace and justice in the galaxy, but they were destroyed by one of their own who used his Force powers to support the Emperor and subjugate the galaxy. Now the son of that same traitor wants to re-build the Jedi. A secret, independent religious group with mysterious powers led by Darth Vader's son. Can you imagine a group of politicians helping to establish a rival power group? They would tie Luke up with so much red tape he'd flee to Dagobah and never return.

I've been reading zines like crazy since MediaWest and I've found a trend that mystifies me. At the end of TESB, Luke is shaky; his mentor discredited, his hand severed, Leia in love with his best friend whose fate is unknown, his dream of his father shattered. A perfect candidate for Vader and the Dark Side. At the end of ROTJ, Luke is serene; his faith in his father fulfilled, his relationships with his sister and his best friend solidified, the Emperor destroyed, his confidence in himself proven correct. A perfect example of a Jedi Knight.

What I don't understand is why, after TESB, there were slews of stories about Luke agonizing over whether Vader is or is not his father, but few (very few) about Luke succumbing to the Dark Side. Now, after ROTJ, there are stories in every zine about Luke the Dark Lord. I'm really enjoying these stor-

ies, but I'm puzzled why there are all being written now a not three years ago. I'd appreciate some suggestions.

I've noticed some comparisons between the duels on Bespin and the second Death Star. Bespin, Vader controlled the duel; on the Death Star, Luke did. On Bespin at the end of the duel, Vader is out of control; he no longer holds his saber contemptuously with one hand, he bashes away at Luke all power and anger. No technique. I've always wondered why Vader would be out of control at this point in the duel he's had things pretty much in his own way up until then. A little patience and he could have captured Luke, who was outclassed. Instead he attacks full out and cuts off Luke's hand, hardly an action to endear oneself to one's son. In the duel on the Death Star, Luke stays in command of the duel until the end when he finally loses control and pushes Vader ever backward bashing left and right. Does the Dark Side master its use? Is fear a stimulus? Luke is afraid for Leia on the Death Star. Was Vader afraid for Luke on Bespin, afraid he might kill Luke during the duel? afraid of the full power of the Dark Side which might require Luke's death? I'd like to see more discussion of the Dark Side. The movies provide precious little information; the master of the Dark Side may be very powerful, but he is also very dumb. And Vader makes a number of tactical errors. The Dark Side seems to equal an arrogance so towering it is stupid. Why would anyone let Rebel patrol and Luke Skywalker onto Endor when he could easily have captured them? Especially when Vader was not in on the Emperor's plan at this point. Later, there is Luke ready to kill Vader with the Dark Side and the Emperor taunts him bringing him back to reality.

I have one more suggestion before I shut up. (I know you can hardly wait.) Both SCOUT DREL and SOUTHERN ENCLAVE a

now on the same publishing schedule. I love letterzines, they get me through the wastes between MediaWests, but could you two editors get together and slightly adjust your schedules? I'm sure coming out within a few weeks of each other is going to cut into the number of letters you receive and put you into competition for articles. It is obvious fans can support several letterzines; it would be really nice if a different one arrived every month. ((Ed's note: Joan and I have discussed this in the past but didn't come to any conclusions. Guess we need to talk again. And let's not forget the other letterzines--JUNDLAND, TOO, COMLINK, UNIVERSAL TRANSLATOR and Kerri Smithline's new one, PERSPECTIVES.))



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August 22, 1984

Can I make a suggestion? Why don't you use part of a column to put in a table of contents of sorts, i.e., where the various letters are located. It would make it much easier for those wanting to reference someone else's letter. I realized that in this one. I had to keep thumbing back and forth through it to find specific letters. You could list them alphabetically by last name like this:

Martie Benedict10
Marcia Brin34
Barbara Izzo10
Sandra Necchi32

It wouldn't take that much room and would help tremendously. All the articles and editorials are generally at the front so there is no need to put those in, just

put a contents marker at the beginning of "FROM A CERTAIN POINT OF VIEW", in a box after the lead article or at the end of the zine. What do you think? ((Ed's note: Sounds practical to me.))

Okay, on to SOUTHERN ENCLAVE. I re-read Cheree's SE#4 editorial and I failed to find any statement on leaving Luke out of the discussion in future issues altogether. She voiced her desire to go on to other topics, which undoubtedly will concern Luke, unless no one writes anything about him. To be specific, I KNOW she wanted people to refrain from using expletives about other contributors. She was trying to make a point that there ARE countless other topics left in the SW universe to discuss. I think the majority of the letters in this last issue reflect agreement with her request, that her suggestions were not irrelevant and that most of us are tired of the Luke/Han debate anyway. This is very obviously no longer a discussion of mores and values, it has degenerated into a war among a small group of individuals and anyone else not holding their opinion.

Leaving fiction to the fanzines and having the letterzines stick to the facts is self-defeating for SE. Demanding this severely limits the scope of what can be discussed. Using this guideline, any single word not used in the films is NOT factual. This means that SE can't print anything EXCEPT the script of the movie. Not only that, it means that since every single letter has a bit of extrapolation from the saga, it makes every letter mutually exclusive to the demand and, therefore, irrelevant to SE.

A person doesn't have to read the discussions of "story ideas" if it offends. Skip over them; go on to something else. But, where else can you speculate, discuss theories and story ideas with a lot of people and not have to wait the interminable length of time between issues of zines? Of course, no one has to write a 50 page dissertation, but it should be possible to put in a few 'what if's?' without someone raising the roof.

I don't agree that Han is a "Force-user". Han's not-so-phenomenal use of his blaster at the Sarlacc pit, I think, meant

he was a damned good marksman and, if we'll all remember, he had the help of Lando who told him where to shoot. Not only that, but shortly before, Han commented to Luke that his eyesight was getting better.

An expert at firearms knows that you don't necessarily have to see a target to hit it, although it does help tremendously. Speaking from experience, I know that it takes a lot of talent, practice and intuition (which isn't necessarily the same as the Force) to shoot a weapon with any degree of accuracy. Anyone who has ever handled a weapon of any kind knows that you don't have to hit a target dead center to do damage and anyone who's ever known a blind person knows that they naturally adapt their other senses more acutely, particularly their hearing. Although Han apparently wasn't blind for that long after carbon freeze (we don't know the length of time he was in that cell with Chewie before taken to the pit), I tend to believe he was using his returning eyesight coupled with the direction of the sound of Lando's voice. Han was obviously a man in a desperate situation who, despite what he'd been told, probably had no real idea that Luke was a true Jedi (his last memory of Luke was still pretty much that of a kid) and, considering that he still couldn't see well, he probably was taking a gamble shooting at the Sarlacc. But, what did he really have to lose? As far as he knew, they were all going to die anyway.

I can see both sides of this, though, because I do see a plausible side of Han (if he were still blind) using the Force to shoot the Sarlacc--IF he is a Force-user (which was not firmly established, only speculated). I also see continued blindness as a good explanation of his clumsiness at things he would otherwise adeptly know. I would imagine that anything as drastic as carbon freeze would have some long-lasting after-effects on him other than eyesight. If it's anything akin to hypothermia, it affects the nerve endings which would have a lot to do with his clumsiness. Perhaps it also screwed up his nervous system and his motor functions, and he had no time, in the midst of the impending crisis, for any

real treatment that might be available.

I also do not think Luke had a disregard for the people on the barge. Like ambulance chasers, most of those people were probably there voluntarily to watch the gore, to see Luke and his friends thrown to their deaths. I think he acted in the only manner open to him--self-defense and protection.

I enjoyed Marcia Brin's theory on Leia as the Other; it also sounds very well-analyzed. On the other hand, hasn't anyone ever heard of "hiding in plain sight"? The obvious way to effectively hide Leia, if she were the Other, would be to put her out in the open and keep her Force-talents dormant until needed and unrecognizable from Force-users such as Vader and the Emperor.

Luke knew of the Force, but not how to use it and didn't even know he was a Jedi (or that his father was, for that matter) or that he had the talent until Ben told him. (Which brings up several questions: [1] Why was Luke hidden and untrained unless he, too, was a wild-card last hope; [2] Why was Obi-Wan, one of the last Jedi masters, hidden on Tatooine coincidentally without spitting distance of the last Jedi, if not, in fact, to be there when it came time to train him, and [3] what's the point of having a Jedi master anyway if it comes naturally?)

Luke had to be trained in order to use the Force effectively. Otherwise, it would be like giving a loaded pistol to a ten-year-old and saying, "Here; go play." Perhaps they were simply waiting to see what Luke could accomplish. If he failed, then they'd pull their final ace out of the hole. Why put both on the line when they could be used separately to the Rebellion's advantage? Divide and conquer. I wonder how much Force-talent, if any, Vader would have picked up from Luke if they'd run into each other BEFORE Obi-Wan got his hands on Luke. I also wonder how Vader could've picked up from Luke that he was Vader's son if Luke didn't know it himself until told. There is the possibility that Vader had no idea he'd sired a set of twins and found out from someone else who might have known (Palpatine for instance?) and intended to use Luke for his own gains when he

was ready. If Vader could pick up on this, why did he simply utter, "The Force is strong in this one"? Why didn't he recognize Luke (or Leia) as his own in SW? Since the Force is supposed to be very strong, and Ben exerted mind control (on the guards in SW), Vader used apparent autonomic control on various members of his crew and even Luke used it in ROTJ at Jabba's, perhaps Luke and Leia, if she was the Other--which I think she was--were mind blocked (forced amnesia of sorts) early in childhood to help keep them safe until they came of age and were needed.

Maggie Nowakowska: Thank you for the most unheated, clear-headed letter in the last issue. If everyone would read it and try to understand what you said, things would not get quite so heated again.

Martie Benedict: Re: your comment to Ann Wortham in SE#4--Casper sends his regards.

Marcia Brin: I mean you absolutely no offense by this, but I think you attacked too quickly. Terri Black did not attach your name to her comment concerning your religion; I don't think she meant it as a personal attack or as anti-semitic. Unless she knew you personally, she had no way of knowing your religious preferences (I certainly didn't). Besides, I think her viewpoint was one of historical perspective, not religious critical commentary. Even if she were making a religious criticism, it should be of no real consequence. I have my own religion; however, Christianity is not mine and mine alone and I cannot and will not tell people they cannot criticize it. I know nothing of the lady, but perhaps Terri Black's religious preferences are the same as yours. If so, then I would say she certainly does have the right to criticize her own religion.

Terri Black: I think you have missed the point on the Jani Hicks/M.J. Barrowman-Harper and Ronni Sacksteder pronouncements. These ladies apparently took the money of trusting individuals with a promise to deliver goods, and not only didn't deliver, but excused themselves of ripping off funds by saying that the money was used on pre-production expenses. (Personally, I've never known any zine to cost that kind of money in the

planning and layout stages; the real costs are incurred when you pay the printer.) That's a heck of a lot of border tape, typewriter ribbons and press-type, if you ask me. If you consider that I know of 4 or 5 complaints concerning only one of these persons, that figures to \$120 to \$150 that has been stolen from only 4 or 5 persons (and that's only in the realm of MY knowledge of the situation). How many others were ripped off in this manner? And how much ripped-off money are we talking about that would force someone to change their name and allege suicide because of the pressures of fandom? One can only assume that we are talking in rather large proportions. Someone has to be running scared to take such measures, and certainly has a lot of gall to stick around in fandom afterward. It has to stop somewhere; the consumer complaint columns are the first place (if you'll notice, most of the complaints are from various people concerning the SAME people over and over), the post office authorities are the next. It is a felony called mail fraud to take someone's money through the mail and then not deliver what was promised. I don't know of a zine ed anywhere who hasn't inadvertently misplaced at least one check, or cashed one and forgotten to log it, but those can usually be straightened out very quickly and usually no one holds a grudge against you for an innocent mistake. All it takes to stay on top of it is a little organization, such as a recipe card box and a pencil to keep records. But we are talking rip-off on a grand scale, and this is not the first time it has happened in fandom in the twelve years I've been involved; it certainly won't be the last. You don't have to consult business lawyers, just sit down and figure up what you want to do, contact various printers and find out prices. If you, as editor, can't handle the initial investment--and be prepared to take the loss in its entirety, if it doesn't sell well--then you shouldn't involve yourself in the business. YOU are offering the product, hoping that you will sell enough to make up your deficit of funds, and the customer is trusting you to deliver on your promise. If you take down-payments and use the money and then cannot put the thing

together, you should make your customers aware of this, promise to return their funds within a reasonable time period and follow up by doing just that as soon as you can. It is a procedure known as honesty. If you do this, then you will likely have a loyal following later because of your initial honesty should you be able to print at a later date. It's not easy to take a loss but that's the responsibility you take when you produce a zine. I know this because I have been having a problem for nearly 3 years with a woman who claims I cashed her check for a zine I did nearly 3 years ago and did not deliver. It is possible that I somehow cashed it without making a record, even though I didn't handle the money end of the zine; however, she cannot produce the cancelled check (offering any number of excuses why she can't) and I can't help but feel she is trying to get a free copy. If she will ever produce the check copy, I will not only send her the zine, I will return her money as well for the amount of time she went without it. I'm not being noble; I just think it's fair. The best way to safeguard yourself, as an editor, is to keep records of every transaction, including the date of the check, and the date it was sent out. If you're a zine buyer, keep copies of your cashed checks, or the stubs or xeroxes of money orders or cashier's checks. If you have the serial number of the money order or cashier's check, you CAN call the bank it was issued from and they can tell you whether or not it was cashed. They can also provide xerox copies, for a fee of course. Considering the extremely high prices of a lot of zines these days, a xerox copy, even at 20¢, is really a cheap security investment. Frankly, if I were publishing a new zine, I'm not sure I wouldn't add another charge to the zine to cover the price of a 'return receipt requested' with the post office to protect myself. There is no disputing a signed receipt for anything sent through the mail.



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August 21, 1984

Being a newcomer to organized fandom, I greatly appreciate letterzines like SOUTHERN ENCLAVE. I enjoy the articles, which are always informative and the letters invariably point out something I had not thought of before.

I see that the debate over whether or not Han Solo should have been Lucas' Other is still raging, and probably will for years to come. Although I am a Han fan myself, I say, so what? So he's not the Other. That doesn't change him or make him different in any way from the Solo we've come to know and love.

I do think that he is a Force-sensitive and that might be one reason why he's such an extraordinary pilot. It could also explain his phenomenal luck at escaping danger.

From various fanzines I have managed to acquire it seems that Han has as many backgrounds as he does fans who write about him. He is the Other in any number of alternate universes, but I think it's unfair to expect George Lucas to change his established universe when he's given fans such a wealth of material to use free of charge. And it is Luke's story, after all.

I'd like to join the S.P.P. H.S.I.S myself. As talented as Solo is, I think that aspect has been overworked. After all, he's a Corellian, not Superman.

I still don't like that Luke-and-Leia-as-twins bit. It seems like a cop-out to me. I just can't see how Vader would know about Luke and not Leia. Besides, I thought Luke at least deserved a chance at the princess, although I'm not really disappointed that she chose Han. A girl'd have to be crazy to turn him down.

I really like Tim Blaes' two lists of Ten Things from SE#3 and #4. Some of them sound really intriguing and it will be interesting to see if any fans try their hand at turning any of them into stories.

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August 23, 1984

One thing a letterzine forces you to do is to put your rambling thoughts into some sort of order. If only this purpose were served by them, they would be a welcome addition to my wandering mind.

It would be nice if people would read their own words and follow their own admonitions about what they put into their letters. The first thing to realize is that we are dealing with people and people can be hurt very easily.

Too, it is easy to be vehement about the defense of a character because we are speaking about more than just fictional characters. What has been woven into those creations are nothing less than the way we have chosen to look at life. What we view as right and wrong, good and evil are all there. I think we also look for certain traits in characters with which we identify that speak of our outlook on life and how we see, or wish we would see, ourselves.

The people I tend to identify with are the rebels--those who refuse to bow down to authority merely because it is in power and society says we should do so. In the "real" world Bill Lee is one of the people I see in this mode. He is a baseball pitcher who is now in semi-pro ball in a small town in Canada. He has pitched for both the Boston Red Sox and the Montreal Expos. In each city, he developed a fan following, but never did get along well with the top brass because he felt the most important thing in this life was being true to yourself and your ideals.

This is one of the reasons I find Han Solo to be such a fascinating character. He has these same attributes which I see in William Francis Lee. Both have strong ideas of who they are and how their lives should be lived. Both believe, not just in the espousal of freedom, but in the every day living of those ideals.

To me Han is someone who has passed through his phase of innocent idealism and come out with his values still intact, just submerged under a protective shell. Slavery seems to



be his character's great fear. This is something which he will avoid at all costs.

Slavery is not being only bound by chains, but by organizations who do not allow independent thought and action. You can be bound just as tightly by a group of whose membership you become a part as by any prison colony. To me, this is why Han is so reluctant to become a formal member of the Rebellion. He knows that groups joined too freely can take that freedom and leave you with naught but chains to bind.

To the contrary of the Solo School of Non-Thinking type of thought, I happen to think Han thinks very carefully over what he is doing and what those actions will mean in the future. He has passed that point in life when he will join all that happens to come in front of his life path just because it looks as if it is a right and honorable thing to do. He wants to KNOW it is that in actuality before making a commitment to the cause. For one thing he has learned is that things do not always seem to be the way they really are. Surface images can be deceiving and are not to be trusted.

This is in keeping with the way Luke is taught about actual sight. The eyes can trick you. You have to learn to pick the true reality from the illusion which surrounds you. This is what I see as making Han cynical. He knows that most of that which aounds before him is merely illusion. In the past he has been taken in by the Trickster and believed Fool's Gold to be the real thing. Now he looks closely and tries to see below the surface as to what the roots of a particular situation represent. It is only when he has seen that the bubble will not burst and that the lovely lady will not take on the appearance of a tiger that he is willing to set forth into the waters.

I see James T. Kirk and Han Solo as having some basic likenesses of character traits. Both are men who hold that which is within themselves as their primary governing agent. In ST3/TSPS, Kirk showed that what he would serve would be the underlying ideal for the laws, not necessarily the blind letter of the law which often belies that which it is supposed to repre-

sent. Han, too, does not blindly follow commands, but questions their content and where they have come from and where they will lead. Both men are their own masters and have come to know themselves as their first duty in life. For it is only when you know yourself that you can be of any service to others.

It would be interesting to see the make-up of the Jedi discussed. If they can control intangible elements, would not this make actual fighting something which could be dispensed with--a la what the Organians did to the forces of the Federation and the Klingons? Could not the Jedi use the power of their mind to make weapons too hot to handle so that they could not be used in warfare? If something like the Death Star existed, why did it have to be destroyed in the normal manner? Why could not someone have gone into a trance and worked on the chamber with their mind and caused certain reactions to happen to either make an explosion happen or better yet to render the device ineffective?

If the Jedi are, or were, so powerful and believed in peaceful ways of solving problems, could not these avenues have been travelled? Actual killing and wounding could have been avoided.

However, this would indicate the Jedi possessed an enormous power and it has been the case with humans that absolute power corrupts absolutely. It may have happened that such immense power tempted some of the League to the Dark Side. This may have then led to these insurgents trying to enslave those who did not do their bidding as they wished. It could also have been that this created a conflict with those who were still following the original dictates of their Order. This internal conflict might have been what brought the house crumbling to the ground.

It could also be that once the Force was divided in this manner, it was easy for those not of the Order to invade those who had been weakened by their own number. A house divided against itself will not stand long; and, if the inner disputes between the Jedi themselves could not be settled, it might have been a beginning of their end.

On to TOD--I have seen a lot of criticism on this film saying it is racist and sexist. However, have the roots of this production been examined? This film is set in the 1930's. Those times were not a haven of justice and equality for those not of the male gender of the Great White Race. It is difficult to change history. You can wish it were so, but everyone not of the "superior" race was not considered to be able to determine their own destinies with reason and accuracy.

Too, I see the Indiana Jones films as being a pictorial rendition of H. Rider Haggard's romances which were written around the turn of the century. At this time, such stories inevitably had the "hero" be a white male who was out to make all things right for all others. If this series of films is to be a homage to the serials of the 30's, it would follow that it should follow their image. The flavor of those serials exist in both ROTJ and JATOT. These films are there for pure entertainment and escapism. I try to think too much on the is to lose their value. They are not as the SW saga which has questions to keep letter zines in print for decades. I enjoyed the Indiana Jones film on the level of pure surface entertainment, as a roller coaster ride which is to be experienced. On that level they are quite fun.



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August 25, 1984

Hello! Just finished SE#1. Again, very interesting and very thought-provoking.

I read Marcia Brin's article with interest. First, I must say I firmly believe Darth and Anakin are one and the same. Idea #2 would be my choice, split personas. Maybe he was schitzo? I am, however, open to reading anything, the "solutions" put forth were thought rendering.

As to the editorial: I agree you're between a rock and a hard place. Damned if you do, damned if you don't! But by no means is SE irrelevant! It's interesting, an airing of ideas. Please don't fold! I really enjoy it!!

I like the profile column, too.

Martie Benedict: I agree with your statement "Perhaps Darth did see, at the last moment, 'the purpose of (his own) existence and the meaning of it all.'" I had always thought Darth had the potential to see "the light." People can change. Perhaps when he heard his son, his own flesh and blood, crying out to him, he snapped. I think he realized all that he stood for was now wrong.

Barbara Izzo: An interesting concept, that Han is permanently blind. However, I can't agree. I think we would have been let on to it in ROTJ. I do agree that it was strange not to have him regain his sight onscreen. I guess it was just a scene Lucas did not want in or that possibly was left on the cutting room floor. However, your idea is an interesting theory and I would be interested in hearing more about it.

To all: I received the exact same letter from Shelley Swan in the beginning of the summer. I wrote her; no answer. Anyone else receive the same letter? Strange...

Bev Clark: Appreciated the info on FALL OF THE REPUBLIC. I bought a copy for \$7.00 mail order. I was a bit surprised by some of the story. Also, thanks for the info about at least one more SW movie! Yeah!

Carole Regine: I agree "this guy's been crucified enough times..." I also agree with you on the point of Kenobi asking Luke to kill Vader. Vader as Luke knew him at that point was evil. He had killed, would have probably gone on killing. He was an enemy of freedom and justice. Also agree about Luke tossing aside his saber. At

that point, he would have killed Darth out of hatred, not self-defense or defense of the galaxy. He would have then been Dark, but he knew and chose the Light.

Tim Blaes: I agree with you about C3PO and R2D2. And thanks for the info on Bloom County--I'm a big fan. Opus & Bill in '84!

Debbie Gilbert: Again I agree with your ideas about C3PO and R2D2. It goes along with what Tim said. I think Luke told R2D2 the plan but not C3PO for obvious reasons. And as usual R2 decided not to tell C3PO. The incident had to be carried out to rescue Han. Luke didn't sell them into slavery--they were a gift!! (But again for a purpose.)

Jeanine Hennig: Hello! How are things on Alfalfa? Hee! I loved your letter and I agree with you on just about everything. I too saw Luke's loneliness in ROTJ. I agree--I don't think he's over Leia. At one time he really felt something for her other than sisterly love. It must be tough trying to overcome that. Also good luck on profic!!

Sandra Necchi: I agree with most of your letter, except the racism part. Again I love reading all the letters and opposing viewpoints but I do not want people forcing me to believe their opinions, and that their theories are law. I think we fen should be open to everything and then decide for ourselves what we want to believe and not be condemned for it.

Marcia Brin: To your comment "Vader stands next to Leia a number of times and can't even see she is a Force-user, much less related to him." When is Leia a Force-user? The only time I can see is maybe when Luke called out to her at the end of TESB. But at that time she did not know she had the Force, so it seems to me it should have been hidden, not known to her. I believe that episode was just deep feelings between two close people. Like when my sister is upset sometimes I can feel it. As for your "Han is a Force-user" comment: What is your proof, your basis? I don't recall Han ever using the Force, in fact he is usually scoffing at it. As to Han seeing Ben, Anakin and Yoda at the end of ROTJ, I just can't accept that. How do you know

he sees them? He may, like most people, just be looking to see what Luke is looking at. Sort of like the joke where a few people start pointing and looking up, soon everyone that comes by is straining to see what everyone is pointing and looking at. Human nature. It is indicated that Luke sees the "ghosts" but never to my knowledge that Han does.

Danaline Bryant: I liked your statement about the Good Side of the Force being defensive and passive.

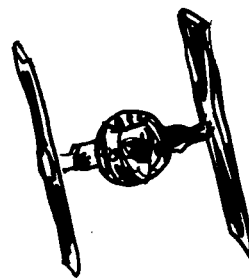
Sally Smith: Loved your letter. I agree with most all you said.

Maggie Nowakowska: You were talking about the merchandising: "loved such toys when a child." I still do love them. My SW toy collection is still growing. My husband finds it very embarrassing to have me opening SW toys on my birthday, in front of the family or being dragged into a toy store to squander hard earned bucks for a Max Rebo band set. I LOVE IT!!! What's wrong with the movie being for kids? Nothing! I'll still be a kid for SW twenty plus years down the line!

A topic I'd like to see discussed: Non-fen reaction to SW or to you liking SW. I was at work the other day and there was a lady just running SW into the ground. Being the nature of my job and its limitations (I work at a city library and we are not permitted to hotly oppose anything a patron says), I couldn't say much to defend SW without a very heated argument. It was very frustrating. Usually people just shake their head and think "poor, misguided child."

Cheree: I really enjoyed SE#5 and hope it continues for many issues to come. Also, through this zine, I've come to know many people that I'd never get to meet. It's a neat feeling.

May the Force be with us all!



Carol Peters
PO Box 5353
Salton City, CA 92275

August 25, 1984

I am probably older than your usual reader. Pardon while I brush back my gray hair. I have taken a lot of flack from family and friends over SW. Most of them think that I am a prime candidate for the funny farm. I think that all the funny looks and sly glances have been worth it. I can't think of any other --I was going to say "movie" but I think "event" is a better word --that has such an effect on so many people the world over. One of your readers asked the question if SW could survive without another movie coming out. As long as there are zines like SE and fans to keep the spirit alive, I think it can go on as long as the fans want to, especially with TESB being released on video and, I am sure, ROTJ to be released in the future. ((Ed's note: Seems like I heard someone say ROTJ was slated for Christmas 1986.))

I do have a few questions for some of your readers. What has the age of the actor who played Anakin have to do with the character? I am watching JEDI as I write this to try and pick out how some of the ideas came to be. As for Anakin and Darth being two different persons and no one saying that Skywalker is Luke's father, Yoda concurs that Vader is his father. Then Obi-Wan tells Luke that Anakin became Darth Vader when he turned to the Dark Side and Anakin Skywalker ceased to exist. As to why Luke had Darth's "body" to put on the pyre, maybe there wasn't a body but that was just the shell of his protective suit. Obi-Wan said he was more machine than man. As to Han not flying in ROTJ, he most certainly did do some flying. He was the pilot of the shuttle to the Endor Moon. Also, why would Luke have to tell Han he was leaving. Han is only a general and Luke is a commander.

When Luke is taken to Vader on Endor he calls him Father and Vader says to Luke, "I see you have accepted the truth." Luke replies, "I've accepted the truth that you were once Anakin Skywalker, my father." Vader tells Luke that the name no longer has any meaning for

him. Luke tells Vader that it is the name of his true self and he has only forgotten. I am taking this right off the film as I watch it. Also, I have read the script that is in THE ART OF RETURN OF THE JEDI. In the script when Vader tells Luke to go, to leave him, it states Darth Vader, Anakin Skywalker...Luke's father dies.

When Luke throws down his lightsaber, I think it is because he sees how much like his father he has become and to take his father's life would be the final step to the Dark Side. Maybe when Luke is begging his father to save him, he thought that there was enough good left in Vader and maybe he was counting on his father's love to save them both.

Yes, maybe it was self-gratification to go to see JEDI just to have a good time and I did. I think that it is much better than tearing the movie apart before the end credits have finished. I did have a few criticisms with JEDI but I waited till after I had seen it a couple of times and let what I had seen sink in. I think one of the things was knowing that this was the last time we would be seeing our heroes together and knowing it was the last in the trilogy. But all in all, it was a rousing good film.

There is only one other thing that bothers me and I have seen others comment on this too. Some seem to dislike JEDI because it didn't end the way they wanted it to. They forget that it is GL's film to end how he thought it should end. As for the Ewoks, what is wrong with being cute?

I also would like to say how much I have enjoyed the artwork that has been appearing in SE since I do a little drawing myself and really like seeing other people's work. ((Ed's note: I'd like to publicly thank Carol for her excellent contributions to the art department! I really appreciate it!))

I too agree with the editor about keeping the comments to the subject and not getting into personal attacks because this would do nothing to further the goodwill of SW and its fans. Everyone is entitled to their own opinions and beliefs but not to the right to belittle someone who doesn't share your point of view. It would be a

shame to lose even one SE reader because of this. If you read opinion or statement that real gets you fired, read it again and think about what this person is trying to say before you shut down and dash off a letter attacking their views. Just thought.

There is one thing that do get me fired up, though, and that is the statement that SW is a nothing movie and there aren't any messages there. I think there are a few things that come through. One is friendship and what the love of a friend and the love for a friend means. How you might have to make a sacrifice for that friendship. All that there is good and evil and that the choice is yours as which you choose. I liked the idea that good doesn't always win the first time and maybe you believe and try again that goodness can triumph over evil but it won't always be easy.

There has been a lot of talk about the next episode of STAR WARS or if there is even going to be another episode. I have ordered all my SW items for years from TKRP and received a letter from Tom Kennedy, the owner, saying that they were going to change the business to trading STAR WARS items until the next episode is released. He said, "Rumors that Episode 1 (ENTER THE DARK LORD) will begin production in 1985." He is licensed by Lucasfilm so maybe he has an inside ear to what is going on.

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Michelle Malkin
6649 Castor Avenue
Philadelphia, PA 19149

August 28, 1984

Is it possible to both enjoy and be saddened by the same issue of a letterzine? I enjoyed SE5 for the same reasons I've enjoyed past issues--it was full of interesting letters, both agreeable and otherwise, had in-depth zine reviews, an article and current zine listings. I was saddened by the response to your request that we end all the vitriole brought on by the Church of Ford/Cathedral of Luke letters. Nowhere in your editorial in SE4 did I get the impression that you were ordering people to drop a subject. Nowhere in your editorial did you say that we couldn't or shouldn't write about Luke Skywalker, as one of the Luke-naters suggested in her letter (and wasn't she being half-obvious about her own desire to negate his very existence when she brought this up?). All you were saying, in my opinion, was that enough anger had been vented over an all blown out of proportion fictional subject, enough friendships had been destroyed unnecessarily because of it, and it is time to return to the original reason we all became SW fans--to enjoy ourselves. I will gladly debate any positive or negative aspects of the SW universe as long as the subject is kept on the level of a debate. Once it becomes obvious to me that someone is on a religious-style vendetta, that is where I leave the "discussion." My reason--it is impossible to debate with a stone wall. Cheree, please don't let the gloom and doomers drown you in their negativity. You put out what I feel is currently the best SW letterzine in existence. You are a good, fair, honest editor. Don't let them get you down. We need people like you too much to let the people who insist that their way is the only way drive you away. Please stay with us.

Sally Syrjala: Good strong letter. I especially liked the line "We should encourage people to let loose the rein and see where it leads." I definitely agree with this viewpoint, for if people's imaginations are trapped by any one idea or set of ideas, they will not have

the freedom to express all that they can. I've also noticed that when people allow themselves to be trapped within the rut of their own personal beliefs, they may become unable to even write about characters with different beliefs or unable to write at all.

Barbara Izzo: That's a fascinating idea about Han being blind throughout ROTJ. It isn't one that I personally believe in, but that doesn't take away from its value as an alternative SW universe story idea. I hope that someone does write it. I'd be interested in seeing how the writer would handle Han's thought processes as he realizes that his eyesight is not coming back but has been replaced with another type of vision--a Force talent. His acceptance of this talent, his learning how to use it, Luke and Leia's reactions once they figured out what was going on, how this talent could be put to use--gods, the idea leads to endless possibilities.

Marlene Karkoska: What a marvelous letter! I not only agreed with all of it but enjoyed the way you wrote it, too. I particularly liked the line about children not having any trouble with Luke's actions "because they don't look for evil intentions behind all of Luke's actions." How true. It takes an adult mind to do that.

Debbie Gilbert: You're definitely right about people who write LoCs deserving at least a post card reply acknowledging that their LoC has been received. And I admit to not having done this with everyone who has sent me LoCs in the past. I also promise that I will send acknowledgements of LoCs from now on. (Now, will some of you SE readers please send LoCs on KESSEL RUN #4, so I can put them together for a special mailing to the contributors of this issue? This isn't for my own benefit but for the benefit of those writers and artists who were in the zine and would like to have some feedback on their work. This LoC collection idea was used by the editors of CARBONITE MANEUVER and ALDERAANI IMPERATIVE, and it struck me as a good one for me to use, too. Since KR4 is the last issue of KESSEL RUN, this special LoC collection will be the only way some contributors will have of getting any feedback at all.)

((Editor's Note: Speaking just as a delighted reader of KR4, Mickey, I'd say that you should clear off a place on your wall for another Fan Q award. This is simply, far and away, the absolute best SW zine this year! After reading it, I was reminded of the year Secretariat won the Belmont Stakes...36 lengths ahead of the pack. KR4 is in a class all by itself!))

Ann Wortham: I certainly did see a copy of FAR REALMS SEX. In fact, I accidentally picked it up at MediaWest*Con under the mistaken assumption that it was a bunch of flyers stapled together. Was I ever surprised when I finally got to read it. FOR SHAME!!!! By the way, will there be a DAUGHTER OF FAR REALMS SEX or a RETURN OF OR REVENGE OF or an ABBOTT AND COSTELLO MEET...??? ((Ed's Note: Stay tuned next MWC for the sequel, FAR REALMS SUX!))

Sandra Necchi: You are right about the near-deification of Han Solo turning some fans away from him. The same thing has happened with some Luke fan for the same reason regarding him. Actually, my feelings on this are that these fans were probably already losing interest in these characters and the nastiness was just the little push to destroy whatever interest was left. I've also heard that some fan have stopped reading letterzines altogether because the zines had become so full of hurtful anger that the object of letterzine writing had been lost, and that they had lost interest in the SW characters because they had been dissected for good or evil into fictional things, rather than fictional people. The rest of your letter was also well-written, if a bit blunt, and I found absolutely nothing to disagree with. I enjoyed your challenge to the Luke-haters to devote an entire letter to what Luke should have done throughout the saga, as well as point out his good points from their point of view. I'd be fascinated to see such a letter from Marcia Brin or any of the others who believe as she does (judging from her letters of the last several months). You are definitely right that in order to understand a person's true evil, you have to understand his/her good points, too. Then again, I get the impression that Marcia and the others don't think Luke has

any good points (even in his supposed success in being evil), so how could they point out what they think doesn't exist? Perhaps their actual unspoken belief is that Luke was rotten from the start and anything good he may have done was intended to cover up his true intent. Or perhaps he is, unbeknownst to himself, the son of the devil who has just come into his evil birthright? To quote Tommy Lillard--"Shee-it!" (By the way, if any of the Luke or Han-haters would care to continue this debate in deeper detail, I'll be glad to do so in personal letters on the level of a debate.)

Marcia Brin: Now that I have seen letters from you complaining about the stated editorial/censorship policies of both JUNDLAND, TOO and SOUTHERN ENCLAVE, should I expect to see a similar letter from you to the editor of SCOUNDREL, since its editor has now stated that she, too, will be following a censorship policy? The point I am trying to make is that, just as you or I are entitled to our own opinions of now we would want a letterzine to be or not be censored, so is the zine editor entitled to choose the policy that her zine will follow. We may not like it, but as long as the zine ed lets us know what she will or will not find acceptable, she is being fair and honest with us. And I know from past experience that Cheree doesn't just cut material out of a letter; she contacts the writer to let her know what she has found objectionable and give them a chance to rephrase it. ((Ed's note: That sound you hear is me squirming, because this is not always the case, especially around deadline-time when a load of letters come pouring in. I type up the LoCs as is and, if something strikes me as objectionable, I put it in anyway, then upon proofing, if it still strikes me as objectionable, I let it stay, but, if upon second or third or fourth reading, it still offends my sensibilities, I may opt to cut it, usually after letting a couple of third parties read it to see if it's just me. I do apologize to anyone whose letters I've edited without discussing it, but I try to be fair about it and 98% of the time, LoCs run exactly as they come in to me. However, I

do reserve my right as an editor to edit if I feel such is warranted.)) Under such a stated policy, this is more than fair. (I know of a letterzine ed in ST fandom who bans entire letters out of hand if the writer happens to say something that she personally disagrees with.) Besides, I'm quite sure that there are other topics of real interest to discuss besides the possible fall of Luke Skywalker or even Han as hidden Jedi. There are other moral issues to discuss, too--real moral issues, not invented ones. We could start with war, dictatorsnip, crime lords, drug running, piracy, slavery, genocide, simple murder (simple in comparison with the destruction of an entire planet's population, that is). There are plenty of social and political issues, too--the place of women in galactic society, how the humanoid SW people regard the non-humanoid SW people and vice versa, what exactly led to the destruction of the Old Republic after 20,000 years, what kind of government will the Alliance set up (if any), was Anakin Skywalker completely responsible for his fall to the Dark Side (lots of philosophical arguments in that one), what will Han, Luke and Leia's places be in the Alliance's future, etc., etc., etc. These are just a few ideas. I'm sure that others will come up with a lot more. Letterzines will not die out if we go on to something new, but they could die out if we all bore everyone to death with the same old stuff. If you come up with some new ideas on the fallen Luke slant, I'd love to read them. In the meantime, the subject has gotten plain old-fashioned BORING. Even so, if you continue to write the same things over and over in your letters, I'm sure that Cheree would publish them. She is not censoring ideas, and I think that you have a hell of a nerve for even suggesting such a thing. If you don't like the way that Cheree runs her zine, why don't you put out one of your own with absolutely no censorship? I'd be the first to write to it.

Danaline Bryant: I agree with your letter for the most part, but wonder if it is only possible to fall to the Dark Side "with malice aforethought." I imagine that someone could be driven to the brink of insanity

and make such a choice or already be insane and make this choice. There are stories throughout our history of people selling the souls of their children or loved ones to the Devil to save themselves a while longer. What of those poor unfortunates who were given no choice in these stories? I have a feeling that Anakin was both driven and tricked into going to the Dark Side. The final choice may have been his, but what was his state of mind at the time (Aside to Cheree in response to her query in Danaline's letter--I have been developing an idea that originated in various of my sundry fanzine letters over the past year. A little hornblowing here: one fallen Luke vignette [very purple prose, too] is in TIME WARP 6, another vignette concerning a nasty that Darth Vader does to Luke will appear in PASSAGE TO ARMS 2, and yet another vignette dealing with fallen Luke [very tragic, too] will be in DARK LORD 2. In fact, I'd even go so far as to say that over the past year and more the Luke-haters have been absolutely invaluable in helping me develop alternate universes SW story ideas. Gotta thank 'em for that! If I come up with another one, Cheree, and you want to see it, I'll gladly send it to you. Hmmm, I'm getting an idea about a Dark Side Leia Hmmm...)) ((Ed's note: That's the idea, Mickey! Send stuff for my zines! Hey--just got a great idea--how about a totally alternate universe SW zine, wonderfully depressing to read with nothing but Dark Side stories in it??? [Quick--somebody club me over the head before do another zine!!!]))

Elsie Bartok: Please show where there was any incident or personal attack in Lucy Nash's SE4 letter. Personal attack is a straight-out dig or character assassination. For example "Marysue Phan said that Darth Vader eats through his nose and I think that she is a real dummy who shouldn't be allowed to influence other true SW fans. Considering the other stupid things she's said in past letters, I'm not surprised to see her making another dumb statement. Maybe if we ignore jerks like her they'll go away." Admittedly this example is a little silly but it should get my point across. To say that you disagree with the stated position

of a certain group of people and then say why is not a personal attack on that group or any of its members. It is simply giving a different opinion, no matter how bluntly stated. Or are we to interpret different opinions as personal attacks? Please learn to separate people and ideas. You say that you do in your letter, but it is obvious to me that you don't. I have a friend in New Jersey who is a Republican. I'm a Democrat. Does that mean that we can't be friends? In reference to Sandra Necchi's letter, I say pretty much the same thing. She may have worded her letter rather bluntly, but the only thing being attacked was ideas and opinions, not people. Aside from indirectly referring to Marcia as a rabid Han fan, there were no personal references to Marcia at all, only her ideas and opinions.

In response to your comments on some points made: At no point in ROTJ was it mentioned that Luke was under Han's command. He volunteered to go with Han and Leia, not to be under Han's orders. If as I've suggested in earlier letters, Luke is working independently as a Jedi, he doesn't have to gain Han's permission to leave Endor or anywhere else. I also reiterate what I said about Han-as-hidden-Jedi being a cop-out. If this were so, then the Han we've seen in all these movies doesn't even exist. He's another person entirely wearing a Han-shell. If this is what you want, fine. But I happen to like the Han I got to know in the SW trilogy.

Jean Stevenson: Referring to the SW trilogy as "only" movies does not take away from any value that may be inherent in these movies. What it does mean is that they are not the real world and not worth ending such things as friendships over. Of course, if the friendship never stood on a solid base to begin with, the movies may have served a valuable purpose in pointing that out. They would have served an even better purpose if the two "friends" sat down, discussed their differences and ended up with a more solid base (the ability to disagree with each other without taking such disagreements personally) for the friendship to continue on.

Gads, Cheree, this letter seems to have run away with

itself. I'll close for now in the hopes that you will continue with SOUTHERN ENCLAVE for a long time to come.



Barbara Tennison
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September 7, 1984

OH, NO, DON'T DO THAT! That is, don't cease to put out SOUTHERN ENCLAVE, please! You are not irrelevant! SE is not irrelevant! Unless fandom is irrelevant, and if we want to think that way, why are we writing to a letterzine in the first place? Now some of those arguments in letters could be irrelevant, but I'll get to those later...

The sudden conversion of Darth Vader to Anakin Skywalker bothers me as well as Marcia Brin, but I have a few problems with her favored thesis that they are two different people. She seems to be saying that her preferred conclusion is that they are two physically separate people, rather than two personas in one body (though she dutifully includes the latter as a possibility). If there are two completely different characters, one of whom has been passing himself off as the other, the sudden appearance of Anakin's face under Darth Vader's mask after the fight on the Death Star in ROTJ, is hard to explain. Aside from that awkwardness, most of the other evidence she cites could support a two-separate-people hypothesis, tho I don't think it's quite conclusive. The premise does give a much more moral answer to the question of whether Vader, who

did all those nasty things for twenty years, or Anakin Skywalker, who didn't, is able to show up as a Lightside Jedi in the final scene. And it's true that the only statements we are given about Luke's father come from Obi-wan, a questionable source, and from Vader, an even more questionable source, so that the question might still be considered open for speculation.

Unfortunately, the elaborate reasoning required to extract this hypothesis from the SW story's seeming evidence to the contrary, means that the children (and others) who are apt to draw quick moral lessons from the SW movies will miss it entirely. The moral they understand is that Darth Vader took off his mask and stopped being a bad person, and if he died afterwards (which is the traditional punishment for doing evil), as Anakin he can rejoin his old friends who are also dead. For good or ill, this is exactly the moral Christianity promulgates, at least in theory; Lucas was not breaking any new ground, even if he has achieved something of a reductio ad absurdum. (I'm not saying, by the way, that Christianity is the only source of the concept of perfect love and forgiveness as a cure for evil, but it is a source familiar to Lucas and a good proportion of Western movie-goers.)

Thanks to Bev Clark for an illuminating discussion of Campbell's use of "monomyth" and how elements of it might apply to SW, though the strict definition doesn't. As far as fandom is "folk", one might even suggest that its collective perceptions and rewriting of the SW story is closer to true monomyth than the specific movies, for whatever value that may have.

Now, Sonia Blodgett has a good point (one which, to my shame, I hadn't articulated clearly before), that Leia, rather than Luke or Han, may be the strongest hero of the SW saga morally and emotionally. She's lost more to the Empire than either of them, and has spent more time and effort in the Alliance. She also displays at least as much wit and courage in tight situations.

There is a relatively new question raised about Luke's celibate and loveless existence

if Leia is to be his complementary "other half", since ne (in many cultural models) couldn't marry-or-equivalent with her. This assumes that marriage-or-equivalent is the only love relationship possible. Even if the shared use of Force makes Leia his most important associate in one sense, surely there is no absolute bar to Luke's having friends, lovers or (depending on local custom) wives as well.

Suppose that some earlier suggestions that Han Solo might be the real "other", with high Force-ability, were true. Would that have left Luke with a loveless and celibate existence? Or would he have been assumed to find Han his only sex partner, friend, or source of companionship? Perhaps not.

Kerri Smithline asks some good questions about ANH and earlier events, in the light of ROTJ. As ANH opens, it seems clear that Vader was near Tatooine following Leia, who was looking to fetch Kenobi and take him back to Alderaan. Whether Vader knew of Kenobi or vice versa is open. If, as the film hints, Vader was in the charge of Moff Tarkin, he was attached to the Death Star under construction, and to its (one supposes) mission of subduing Rebels. Hence he was available to chase after Rebel blockade runners, which turned out to be the Senator Organa and her traveling droid show...er...entourage. We can further speculate that it was Palpatine who assigned Vader to Tarkin's "leash", which opens up interesting fields of possibility. If Palpatine knew of Skywalker's/Vader's son beforehand (whether Vader did or not), for instance, the plot thickens.

I've been assuming Leia was unaware of her Force-talent (if any), until Endor, but if she had been trained to use it, again, that's a dandy basis for showing ANH and ESB from "another point of view." A Leia-centric story in which she functions as more than a vice-regal pawn or junior Senator-for-the-Rebellion, during her teens, would be interesting.

Thanks also to Marlene Karkoska and Danaline Bryant (and the others who've done it) for their thorough and enthusiastic answers to many of the anti-Luke points that have been discussed lately. Perhaps these can now be dropped in favor of new top-

ics, whether anti-Anakin, anti-Yoda, anti-Palpatine, or anti-Banthadoop? As the Gentle Zined has requested?

Maggie Nowakowska asks a highly provoking and (now that I'm highly provoked) thoughtful question about merchandising. Well, yes, I don't mean to grudge SW to the children for whom it was designed. I am somewhat bewildered that Lucas (or his merchandising policy) appears not only to ignore but to actively deny any appeal the SW movies may have on levels deeper than fast-adventure-with-high-tech-effects. The novelizations, for instance, are an insult to literature. There's nothing wrong with entertaining the child in all of us, but the prospects of an adult denying that his years-long work might have interest to anyone as an adult, is just a trifle ludicrous. While I'm lauding and applauding SW itself and some qualities of its spin-off products, I remain puzzled at this oddity in SW's creator.



Carole Regine
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September 6, 1984

Cheree: I was very annoyed to see that your suggested topics for future discussion had been dismissed as "irrelevant." The stated purpose of SE's existence is to function as "a voice for your (contributors) thoughts about SW and fandom and to communicate with fellow fans." I may not agree with, or even be interested in, some of the ideas of my fellow fans, but I would not presume to speak for all of SE's readers by declaring anyone's ideas to be Of No Real

Interest. I respect the right of every fan to decide what he/she finds interesting and worthy of discussion in SE, and I do not grant anyone the right to speak for me.

It was obvious to me that your editorial comment in SE#4 was a request that we tone down the sarcasm and hostility when discussing certain ideas or submerge our repetitive ravings in private correspondence. It was a request; you did not threaten to censor letters containing non-hostile presentations of any idea. I do not contest any fan's right to disagree with you, but I fail to understand why your request drew such deep sarcasm from some readers, or such rude, unreasonable dismissal of your suggestions.

Bev Clark: What a wonderfully informative letter you wrote to SE#5! The truth about FALL OF THE REPUBLIC...a short astronomy lesson...the Ewok Movie...and the fantastic news that there will be another SW movie. I enjoyed your letter more than I enjoyed reading the latest issue of STARLOG.

Michelle Malkin: Thanks for predicting a future for Han that I find both believable and happier than the future I'd predicted for him. I could not imagine his being happy without Leia, but neither could I believe he'd enjoy a sedentary life. By "changing the name of the game", you and other fans have convinced me that My Favorite Spacer's future need not be as dark as I'd painted it. Without altering my beliefs about Han's personality, I can easily imagine his enjoying the life-style you suggested. I also enjoyed Jeanine Hennig's comment that "If the one you love enjoys something, then you give them that enjoyment."

Danaline Bryant: As I recall, our friendship began with an exchange of letters placing heavy emphasis on All The Little Details. I'd thought that by now we'd have run out of New Things To Notice, but your observation about Obi-Wan took me by surprise. It had always gone right over my head that he'd struck the first blow in that duel with Vader. My first reaction to your observation was, "But it was self-defense!", yet this does raise some questions about Kenobi's view of Jedi Philosophy. He was not outnum-

bered, and to strike first does not seem to be the sort of thing a Jedi would've been taught to do...Kenobi, by his own admission, was not the Perfect Jedi, and I think he was perfectly capable of cutting very close to the Dark Side, especially where Vader was concerned. As I've said in a previous letter to SE, I don't believe it's morally wrong to attack one's enemies in time of war; I approve of Kenobi's actions, but that's my morality. I wonder what Yoda would've said...and I'm interested in hearing other fans' opinions on this, as well.

Tim Blaes: "The Sex Pistols" and "Tortured Puppies"?! Aagghh!! Forgive my emotional reaction, Tim...but I'm very out-of-touch with the names of currently popular musical groups...I'd have no objection to a Lucasfilm preview trailer having its own pop-music soundtrack. You've come up with several really good ideas. Too bad the OSWFC isn't more responsive to your suggestions...or at least polite.

Marlene Karkoska: I enjoyed your comment that GL may have dressed Luke in black because he wanted the audience to worry about Luke's fate. That's exactly the effect that that black outfit had on me. I worried...til I remembered that the Stormtroopers wore white.

Karen Finch: Your suggestion that we try to appreciate Luke and Han as "human characters, not saints and certainly not demons" sums up my feelings about this "Han vs. Luke" business. As you know from our private correspondence, I like both of these characters, and think each has a share of faults and virtues.

I liked your comment Han might have put his experience as a smuggler at the disposal of the Alliance. I'd like to see some fanfic that sends him back to the criminal underworld for the benefit of his society. ((Ed's note: check out Maggie Nowakowska's "ThousandWorlds" series in back issues of SKYWALKER. It's one of the best wide-angle views of the SW universe ever written and the underworld spacer society is an integral part of it.)) So many of the ideas expressed in SE (the Falcon is sentient, Han is a Jedi, the war's not really over, etc.) would make marvelous springboards for fanfic...but

many of SE's readers/contributors aren't writers. As one who's never published a work of fiction, I appreciate having a place to air my opinions, speculations, etc. And I appreciate the feedback I've received from other fans.

To Everyone: Have a happy holiday, and I hope we'll all be able to meet here (in SE) again in the new year!



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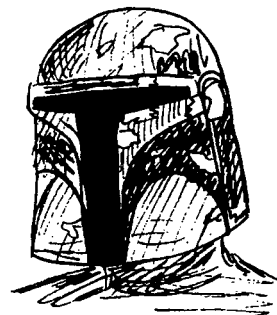
August 31, 1984

I just wanted to drop you a line to thank you for all the pleasure I've gotten from SOUTHERN ENCLAVE. I love it and always am eager to receive the next issue! It's nice to know, for one thing, that the editor is able to stick to a reliable schedule--so it's "safe" to look forward to receiving it. The letters and articles are always interesting and the appearance of the zine is so attractive and professional. ((Ed: Thanks, Lin; egobooos are always welcome!)) Finally, I support your editorial policy 100%, as apparently, so many of your readers do! I'm sick of this debate! When I see letters printed from "volatile" writers, I skip them. What a shame that (as the editor) you can't do the same--I'm really sorry that after all your fine work on SOUTHERN ENCLAVE, you get stuck with those irrational, offensive and hurtful letters.

Every group seems to have its extreme factions; what always amazes me is that the extremists always attract a few followers! Why they insist on inflicting their opinions on the rest of us, at the expense of everyone's pleasure, is beyond me. If you decide to get out of the kitchen, I'll certainly understand, but, my,

won't I miss your cooking!

Thank you for doing a super job on SOUTHERN ENCLAVE and bringing me many hours of happy reading and thinking! Best wishes for a more tranquil future in fandom! MTFBWY!



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First, to all those who had nice things to say about my article, a great big thank you. I'd also like to thank Cheree for editing it so well that it sounded better than the original. The article still needed a great deal of revision, tho. It's difficult to discuss "the political economy" of the SW universe without losing a few readers so I'm not surprised a few found it a bit too complex. But we all have our specialties, and I wanted to share mine and apply it to SW. Mickey Malkin is quite right when she says it's just "real world" thinking, however, and therefore an approach GL doesn't take. I offered the piece to those who may want to consider employing a complex political background to their fanfic, whether they accept my ideas or not. The point was to flesh out the SW universe, something I am very interested in doing. In fact, it's the major reason I got into SW--another whole universe to play in! I was especially flattered by Jeanine Hennig's comments, since her "Catalyst!" series has just recently become my favorite of all SW fanfic.

Now, a discussion about letterzines: when a fan decides she wants to edit a letterzine, she is taking the responsibility of disseminating other people's thoughts and ideas. Cheree publishes A TREMOR IN THE FORCE and if she wants to reject a story for whatever reason, that's okay. The author can probably

send it elsewhere. A regular fanzine is more of a personal production, with the editor's own imprint on it. However, a letterzine entails a lot more from its editor. I think Cheree has done a fine job in keeping her integrity and objectivity (as much as any human can be "objective") intact. Editing a letterzine requires an ability to look at oneself critically. You must constantly ask yourself questions of bias and personal preferences. Put simply, it is NOT an easy job. I also personally believe that a letterzine editor should consider her commitment to the principles of the First Amendment, in detail, depth, and complexity, before she ever fully commits herself to the job. Sure, this isn't a government or private professional publication, but if an editor wants to keep her integrity (and be willing to take the attacks she will inevitably get), she should do this. The history of struggles for liberty tells us that one must often decide between what one wants to do and what one should do. I don't mean to get all serious about this but the subject is one that really does need addressing. The reactions to Cheree's editorial in #4 among some fans seemed quite strange to me. I didn't sense any threat of censorship in Cheree's editorial, just a plea for sanity. In essence, I think she was saying, "Enough, already!" And she wasn't just addressing a certain group of fans, but ALL of us. (Right here, I'd like to apologize to Cheree for whatever pain I may have inflicted on her because of the vehemence of my letters, even tho I essentially stand by them.) From what I sense among many fans, she was speaking for a lot of us. Where has this debate brought us? What HASN'T been said? ROTJ, and the entire saga, has been dissected, and re-dissected ad infinitum to prove or unprove one theory. What has it all brought us? Anger, dissension, irritation. There's only one good thing brought by it: many SW fans (myself included) have begun to think more deeply about Luke and have come to understand what a fine, wonderful character he is. This debate has deteriorated into repetitiveness. Face it, folks, it's gotten dull. If you want to

keep talking about it, I doubt Cheree will stop you from doing so. But her point is: WHAT MORE CAN BE SAID? No one's converted anyone to their position. It's become like an argument between an atheist and a devout Christian. After a few hours of talking, they may start insulting each other because there's nowhere else to go with the argument. I believe Cheree has done all she can in this case. She has let everyone have their say over and over again, even when it hurt her. That shows remarkable seriousness on her part--that is, she's serious about her responsibilities as an editor of a letterzine. There are some people in media fandom who simply shouldn't be putting out letterzines (an editor of a prominent SW l-z recently told me, "Regarding any future LoCs or articles you might have, I don't know whether I'd be interested in printing them" only because she disagreed with my ideas). They're not able to divorce their own personal opinions from the zine. Also, I thought the charges of irrelevancy against the ideas for discussion Cheree brought up were pretty ridiculous. Is the "Evil Luke" theory the ONLY thing of import to be discussed in the SW saga??? Cheree's ideas were NOT on the level of "the Wookiee shedding problem." Speculation on SW can cover SO MANY DIFFERENT things, it's quite mind-boggling. I can't understand any SW fan who's concerned over ONE topic to the extent that she thinks it's the only important thing to be discussed. Maggie Nowakowska had an excellent point last isn't this a MORAL discussion. It's like me, a radical, arguing with a political conservative about the morality of the U.S./Central American policy. It's pointless after a while. There are apparently some fans who see some heinous moral problem posed in ROTJ--a lot of us don't. If Melody Corbett wants to know who I think Marquand was referring to, sure, I think it's Luke because I believe Luke to be the "young knight", pure and simple, but I really don't think any of this is important. My letter in #4 was meant to say just that: I really don't care anymore. There's no point in answering every question you bring up, because it's gotten boring. After that letter appeared, by

the way, I received 9 letters the first week, 7 the following week, and 8 the week after from fans telling me how they loved what I said, how they were afraid to say it themselves, and how they couldn't have said it better. There are a few slight corrections I would have liked to insert into the letter, but I stand by it.

Marcia Brin tells me that there's NOTHING NOWHERE to support any of my generalizations. I think the exact same thing about your generalizations. The last ish had a lot of people telling me that just because I don't like what they're saying, I think they're wrong. Isn't that what everyone does? Yes, I disagree with you, most strongly. You also dismiss everything I and others say because you disagree. The attack against me, boiled down, is this: "You're just saying all this because you disagree." Well, gee, I thought that was the point. Tim Blaes and Michelle Malkin had some fine comments to you: you state opinions as facts. The rest of us recognize we can only speculate, so we phrase our arguments with "Isn't it possible...?", etc. Telling me that there's nothing to back up what I'm saying may be what you think. But please don't state it as fact. Now, as to your reference to my article in SCOUNDREL. I knew you'd get me on that. Unfortunately, you didn't even describe the focus of the article, just its secondary points. First, I sent that article unpolished, unrevised and it wasn't edited, so what you read was a first draft. I wrote it at a time I was covering the Big Dan's gang rape trial in Fall River-New Bedford virtually 24 hours a day, seven days a week, for three area newspapers, a radical paper in New York, a feminist magazine in Britain, an opposition paper in Brazil and an underground paper in the USSR. During all that, I banged out four articles and sent them to letterzines, unpolished. My zeal in getting them out before deadlines overcame me, and I assumed the editors would make sense of them. (I don't find this behavior very professional on my part--I'm just explaining the stupid thing I did.) Cheree did a fine job in making sense (as much as could be done with what was there) of the article I sent

her, as did Jill O'Neill with my Leia article in JUNDLAND, TOO. However, I think Joan once expressed an aversion to "messing around with the author's words" so the article went to press as is. So be it. I don't blame her, I blame myself. So the article could do with a big rewrite, BUT it is essentially what I meant to say, which was that SW fandom is founded on a dichotomy, a contradiction: GL's SW differs from fannish SW because his is mythical, stereotypical, symbolic, etc. If we are going to write SW fanfic, we have to flesh out what's on screen and in the books in whatever way we want. That was the focus on the article. I didn't say GL doesn't "know" his characters. I said he doesn't know how to present them in what I consider to be enough of a dramatic, three-dimensional way. Or, he is unwilling to. GL isn't concerned with a three-dimensional story. That's not what his vision of SW is. I just recently read an article with Dave Prowse in STARLOG where he makes these same observations. He likens Lucas to Stanley Kubrick in that GL would prefer it if he (GL) could make a film without any actors. He's simply not an actor's director. And a director who can't direct actors can't present fully developed, complex characters. I may be conceding your points, Marcia, but WHICH points? I concede, as you point out so eloquently, that the events in ROTJ make the entire saga filled with illogicalities in relationships, lines of dialogue, etc. I don't agree with every so-called point of "illogic" you bring up, but I do see quite a few of them. Where we differ is in our attitude toward GL. Even before ROTJ, I never took GL very seriously. This was reinforced when I heard of his dissatisfaction with Kershner's work in TESB, the best SW film in my opinion. In the PBS special, GL said himself that his principal desire as he made every SW film was to provide less and less exposition, to provide "rapid intake of information," to incorporate more and more speed into the films. He discussed his interest in racing and his desire to explore the parameters and limits of speed in his filmmaking. He is NOT interested in providing a particularly logical, tight,

intelligible story. My statement in my LoC from issue #4 that you and those who agree with you would say GL doesn't "know" his characters if he came up to you and said you were wrong (that ROTJ is just what the screen shows us) was simply part of a list of the answers you would probably come up with. And, quite frankly, I would agree. GL doesn't "know" his characters in that he doesn't think about them as deeply as we do. I still maintain that fans have a more exciting, more developed vision of the SW story than its creator does. I know quite well that I am a minority in this, although I personally know several fans who feel as I do. The majority of fandom seems to think of GL as some sort of creative genius. I don't believe he is. I think he's like a lot of people who have incredibly wonderful ideas but executes them in a very limited, unimaginative fashion. If you wish to believe I'm "afraid" of something, well, there's little I can do about that. To me, your dissatisfaction with the "surface" story of ROTJ stems from its presentation of Han. Everyone who ascribes to the theory you propose are rapid Han fans. Those who don't believe it comprise a healthy cross section of SW fandom--Han fans, Luke fans, Imperial fans, Leia fans, others. Finally, I believe there's far more basis in believing GL is just a simple, inconsistent storyteller than believing he's capable of layering his story with some mysterious, elaborate level of profundity underneath. I don't see anything he's done that demonstrates this talent. And there, Marcia, is where we differ.

Sally Syrjala: I have to disagree with you about "an idea should be cherished." Do you mean ALL ideas? Sorry, I don't think so. I think we humans have invented ideas throughout history that are reprehensible and which should not only be attacked, but genuinely hated. I don't like the "Evil Luke" theory to fascism or racism, certainly, but I disagree with your position that attacking ideas is wrong. Censoring, YES! Absolutely! Hell, I wish there would be no more letters in this letterzine about the Evil Luke/Han the Hidden God stuff but I DEFINITELY DO NOT want Cheree to censor them if

they are sent to her for publication. That would be advocating everything I've spent so much time and energy campaigning against as an activist. Of course, what do you and I mean when we say "attack an idea"? I don't think there's anything wrong in saying in a letterzine "I think this idea is incredibly far-fetched because..." or "I think your argument is full of contradictions because..." I don't believe any courtesy has been broken in either of those examples.

Bev Clark: Thanks very much for the info on the outlines. Bit of a disappointment, really. Not that I particularly LIKED the story (yes and no) but I was beginning to think we'd finally had some clue about GL's first trilogy.

Shelley Swan: what a neat letter!

Michelle Malkin: SEARCH FOR SPOCK was a fun movie, indeed, and a wonder to witness after the atrocity of TEMPLE OF DOOM (I don't think I've ever come out of a film so ANGRY. The friend who I saw it with came out of it feeling like a loved one had died. Another friend who saw it at MediaWest was miserable for the entire con. Disgusting film on all counts). SFS was very moving but it still falls short of being "my" STAR TREK. Since STAR TREK will always be my first fannish love, it hurts to see so many fans calling this "pure" TREK when it doesn't have the original's enthusiasm, IDIC, optimism, or joy. Still, it's the best of the three and Nimoy ought to be congratulated by everyone.

Tim Blaes: Just wanted to tell you that I LOVE your letters, period!

Barbara Tennison: What does Luke lose as a Jedi? Everything. His foster parents, the woman he loves, his two mentors, his innocence, his newly discovered father. So many focus on Han's suffering in this saga but Luke loses everything and comes out of it smiling (the last scene of ROTJ). The mere fact that he can so easily forgive Ben for lying to him shows a great deal of nobility and maturity.

Marlene Karkoska: (hi, there, friend!) Your first two outings as a LoCer were both wonderful. You have a great deal to contribute. Keep at it! And Cheree's commitment to

letting other, newer people have their say in such a large part of the zine is to be commended. ((Ed's note: I love long letters, but oh! my aching fingers!))

Debbie Gilbert: I'm not a lawyer yet, but I'm considering being one later in life (civil rights law, labor law and international law in particular). Thank you for the compliment. Loved what you said about GL's lack of "articulateness." How true.

Jeanine Hennig: Your thoughts on Luke's love for Leia and incest is extremely well taken. Interesting how carelessly GL threw this issue at us. I know incest makes people cringe but we really have to try going beyond our parochial assumptions. Besides, anyone ever thought of Luke and Leia being half-siblings? I know this would throw the "twins" line into the trash (where it should be) but I can't reconcile the earlier descriptions of Luke's and Leia's ages, plus their non-resemblance to each other, into this "twin" business. I know fraternal twins need not look exactly alike but there should be obvious similarities between them, and Luke and Leia just don't look anything like each other.

Barbara Brayton: The last thing I want to do is start a political discussion in a SW letterzine, but I will address some of the points you made re "terrorists" just a little. The only thing I can tell you is that you're listening to what your government is telling you. The American mainstream media relies mostly on the government for its source ("officials at the White House say...") and therefore what you hear about Central America rebels and Middle Eastern revolutionaries is extremely biased. The Russians get the same thing about the Afghan rebels. Since this country is allied with Israel, we mainly get pro-Israel stuff. What criticism there is is extremely mild, unfocused and trivial. If you want, I can send you stuff from all over the world with better coverage. I always find it interesting that Americans condemn rebels throughout the world when their own origins stem from a very violent war. The term "terrorist" is a propaganda term. One man's "terrorist" is another's

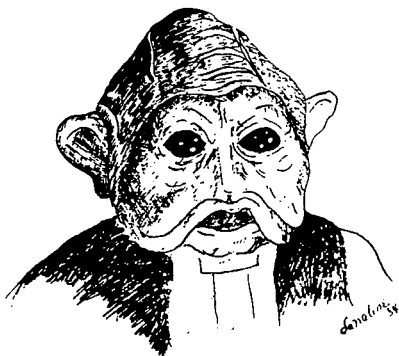
"freedom fighter." The history books have been cleaned up about the American Revolution. You never read about soldiers and officers leading parties to burn down farms owned by people who didn't want to be involved in the war, who were neither rebel sympathizers nor British supporters. You never hear about the Continental Congress' recommendations for violent reprisals against non-cooperating farmers, villagers, citizens of all persuasions. There's an old saying: "The victors get the privilege of telling the story." Bombing buses is certainly not a wonderful thing to do. But when things have come to the point of desperation, when the other side simply will not talk or give you your rights (as the British refused 200 years ago), then people go to war. And on the way, horrible things are done. There is never any excuse for them. But would you rather have America still colonized by Britain? Also, Cheree makes the mistake of believing the myth that religion and "communism" (which exists nowhere on this earth) don't coincide. ((Ed's note: Pure ignorance on my part. I was amazed just recently to read about Billy Graham preaching in Russian Baptist churches!)) The Polish church does collaborate with the Jaruzelski regime, against Solidarity and the KOR (the Workers' Councils, which are far more radical than Solidarity). I refer to the hierarchy, which does not want the people to be loyal to any other grouping other than itself. It wants to negotiate with the government alone, in total control of its followers. This has all been documented in West and East Europe in underground publications (which are extremely hard to find in this country).

I know people would prefer to think that the Alliance (and the American rebels two centuries ago) are clean war-fighters. But it's not a very realistic approach to war. It may be GL's but his whole vision of his story has little to do with the "real world." War, like Kirk said in "A Taste of Armageddon," "is a very messy business." No matter who is involved. If you're going to make war, you'd better be prepared to do some highly unethical things. You can minimize them (or try to), but eventual-

ly, your opponent will begin getting so incredibly aggressive and brutal, that you're stuck with some awful decisions. You can stop, go home, and face execution along with everyone else who supported you, and let injustice go on unchallenged. Or you can continue, trying, failing miserably sometimes, but trying still. There are good guys and bad guys on every side of a war, and they are often the same people (the conflict/balance between the Dark and the Light). Some will decide on stupid, objectionable tactics as the ONLY way to do things, but this doesn't make ALL of the rebels evil, or their cause wrong. Some officers and soldiers, and politicians, did horrible things in the American Revolution. And they should be condemned. But that doesn't make ALL of the rebels wrong, nor their cause evil.

Sonia Blodgett: I LOVE YOU!!!! Ahem...sorry about that. (Calm down, Sandra...) Anyway, your letter was MAGNIFICENT!!! Not only about the "Evil Luke" theories but about Leia. I'm a big Leia fan and your line about "neither of them (Luke or Han) is the strongest, morally or emotionally, in the Saga. Princess Leia is" made me crazy!!! AT LAST, someone said it!!! Leia is my favorite character and fan portrayals of her have often made me totally pissed off. The whole thing with Han in TESB, and fan interpretations of it, was so incredibly unfair. Here everyone's been saying for years that Leia is the one who needs to "open up" and admit a few things, and when she finally does, Han responds with an "I know" line that could only have hurt her. And fans explained this as "Well, Han's just not that way." OH REALLY??? Gee, I guess it's okay for Han not to admit things, but it's not okay for Leia, since she's a woman after all, right? I agree with Harrison Ford (who invented the line) that it was appropriate--it was Han all the way. That's the problem. I got to like Han in TESB physically, and his scenes with Luke were wonderful, but his baiting and arrogance and manipulation of Leia's feelings were cruel and full of conceit. I don't feel Leia ever needed to admit anything since in ANH she shows her warmth and understanding

all over the place. She just doesn't want to admit her love to Han (she knows it herself). She's angry at him, and I can't blame her. But when she sees that she may never see him again, she buries her anger and declares her love in front of everyone, and he gives her a cop-out! What a cowardly thing to do! Han in ROTJ seems to have changed, though, so I can only conclude that during those few seconds before he went into deep freeze, he realized what a jerk he was being, regretted that he hadn't told her he loved her, and so treats her with much more honesty and equality in the third film. Leia is the one who taught Han, not the other way around. I know people are going to get on my case for this, but it's something I've wanted to say for a long time. I've always found Han to be much in need of a good talking to and Leia is the one who showed him what he was doing wrong. That she can still love him after his behavior in TESB says a lot about her patience and understanding. From the start, she is the one who understands him, and pegged him immediately.



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September 1, 1984

Cheree, I can't believe you actually printed that nonsense from Shelley Swan, but I thank you for letting me discover who it is I'm dealing with. I had received several bizarre letters, unsigned and with no return address, postmarked Oshkosh or Ripon, Wisconsin. These notes were sometimes written in crayon and said things like "I think Mark Hamill looks like an angel." I assumed that this sick person had picked my name

out of a letterzine and had singled me out as a recipient of her "messages", though God knows why. Now I can see that I was not the only person so honored. I don't know who or what this Shelley Swan is, but she is obviously emotionally disturbed and I hope she gets, as they say, "professional help" to learn to live in the real world. Maybe then she won't waste any more good 20¢ stamps sending me crap and living up to the image of STAR WARS fans as kooks.

Now that I've got that off my chest...on to your editorial. Naturally I will be saddened if SOUTHERN ENCLAVE closes up shop; I find I am enjoying it more and more with each issue. But you're right, Cheree--producing a fanzine is supposed to be fun, not torture. As Ben said, "You must do what you feel is right, of course." No point in being depressed and unhappy just because of a few nasty people who don't know how to write a courteous letter. But remember, too, that you have the power; you're not obligated to print anything if you don't want to.

Barbara Izzo: You've come up with a theory almost as fascinating as Marcia Brin's speculations on the Emperor. Han permanently blind? Hmmm. My only point of contention is that Leia told him "Your eyesight will return in time", as if she had read up on the effects of hibernation sickness and knew the blindness was only temporary.

Bev Clark: About the Ewoks being regarded as "cute" while their bloodthirsty aspects are ignored: take a look at "Grem-lins"! I think those things are hideous, and it is clearly demonstrated that they can kill people, yet all of the marketing has been directed toward young children. I can't understand this. Spielberg does not seem to have Lucas' sense of integrity toward his audience.

Tim Blaes: I've had some rotten dealings with the OSWFC, too. I had to send renewal money twice because they "lost" it the first time, and I never did receive the special "Jedi" poster that renewing members were supposed to get. Besides, I am not impressed by their newsletter; all the articles are either about how the special effects were done or they are blurbs on "Indiana Jones." For

discussion of what SW is really all about, I have to look to the letterzines. My "Bantha Tracks" renewal notice came the other day, and I threw it in the trash.

More on "V": I just watched the original again, and the difference in quality between Johnson's production and the sequel was very apparent. No wonder they were afraid to air the two back-to-back. I taped the score this time, and it is a far cry from the nondescript background music used in the sequel. By the way, I've read the first couple of chapters of V: East Coast Crisis by Ann Crispin and Howard Weinstein. At first it was hard to relate to a whole new cast of characters, but now I'm really starting to get involved in it. At least the authors are not limited by the constraints of television, so with this book they can let their imaginations run wild.

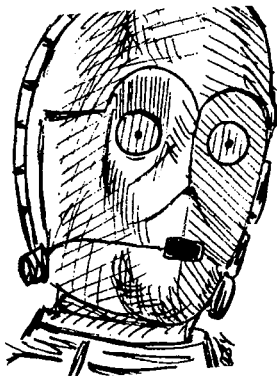
Marlene Karkoska: I guess they call Luke's music the "Main" theme because, as I've argued all along, Luke is the main focus of the saga. It is appropriate that his theme should embody all of it. I don't agree with you that there should have been spectacular music in the speeder-bike scene. How could you hear it over the roaring of the engines? It's just like the battle sequence on Hoth: John Williams wrote some wonderful music for it, but it's impossible to appreciate it unless you listen to the record album. ((Ed's note: the same for the big gunfight in the Raven Bar in RAIDERS OF THE LOST ARK--the music builds in incredible intensity and abruptly stops at the first gunshot. It is so well done and the sound level so intense, that I had seen RAIDERS about half a dozen times before I realized that there was no music actually underscoring the gunfight! There are some scenes in movies that do very well without any music at all!))

Sonia Blodgett: Not only is it unnecessary to be a "BNF" in order to write a letter, but how do you think those folks got to be Big Names in the first place? They wrote a lot of letters until their appellation became familiar to everyone. So keep writing, and you, too, can be a BNF!

Danaline Bryant: You are the first to make a distinction between a knight and a master,

and this would have been a useful point to bring up when we were debating "When does Luke become a Jedi?" If being a knight does not require that you possess absolute mastery of the Force, then surely Luke qualifies as a Jedi knight already. But how long does it take to become a Master? Obi-Wan, despite his attire, referred to himself only as a "knight", and calls Vader a "knight", as well. Interestingly, Vader does call the Emperor "master." Master of what?

Lastly, does anyone have any info as to whether NPR is planning a radio series based on "Jedi?" It would be a shame if they didn't complete the trilogy, and their first two shows (SW and TESB) were some of their most popular series ever.



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September 12, 1984

I've always enjoyed every SE, but it was the last two issues that prompted me to write--suppose it is high time I got off the sidelines and jump in. Cheree's editorial plea for cooler tempers and the ensuing responses was the hook. She has a legitimate reason for her plea, I feel. Arguments have been getting out of hand lately. Frankly, in reading some of the letters, I can't believe portions of them were written by intelligent, thinking adults. That sounds pretty strong so I had best clarify it. What I mean is, I can't believe mature individuals who are obviously well-educated, and who have a degree of ethics, morality and respect for others instilled in them can carry on in such a cruel, vicious and, yes, child-

ish manner. Yes, it is only a movie, as stated many times. True, it is a movie that has touched all of us deeply. But still only a movie that will be gone sooner than wounds from vicious attacks and broken friendships will be healed. Can we really justify how our ideas on "only a movie" are worth stepping on another person's feelings? Now I'm not speaking from personal experience (after this LoC is printed I may be, I'm afraid), but I can easily see this sort of thing happening from the barbs in some of the LoCs I've been reading, particularly in the last two issues.

Which brings me to: Others' opinions are as valid as our own. We are all entitled to our own ideas that we've formulated after repeated viewings of the movies. Just because someone else has a different opinion about the true hero of the saga, who the other is, and what their purpose in the scheme of things is, or Luke's fall/not fall to the Dark Side, doesn't mean they're WRONG and you're RIGHT. Only a different way of looking at things. Differences of ideas is what keeps things interesting and makes for more talk here in letterzines. We just don't need to be so vehement in stating our opinions as if we are trying to convert everyone over to our way of thinking. On the other side, we should try to have an open mind and be polite enough to listen to others' ideas--no matter how out in left field they may be. Think how boring it would be if we all had the same opinion about everything in the saga and otherwise.

I'm sure in her editorial Cheree didn't mean that just certain topics could be discussed. She was probably only throwing out a few suggestions to get brain waves moving in other directions. That seems to be another problem--we seem to be stuck in a rut over the same old discussions--repeating ourselves over and over. The SW universe is so large and complex that it can't be from a lack of material.

I just thought of something--maybe that's the reason for rarity of LoCs and why so many are hesitant to write in--they feel they don't have anything new to add, it's all been said before. I know others must be getting tired as I am of reruns

of the same arguments/debates. How refreshing it is to see even a spark of something new.

I have my own opinions on some of the more discussed topics, but I don't want to be the one to drag them on further--so I'll make a few brief comments on some of the things that struck me in the last issue and, also, hopefully, throw out some new food for thought.

Barbara Izzo has some interesting possibilities for Han's clumsiness--I like the second and third possibilities. The third is certainly more intriguing and wide open for speculation--will he ever regain his sight? If so, will he acknowledge his Force-sight then? How does Leia feel about it? Does she know he is using Force-sight rather than eyesight? It's always bothered me, too, that Han regained his sight offscreen. Or did he? I feel we were cheated out of a scene there.

Enjoyed hearing Bev Clark's tidbits from the cons she attended. That Ewok T-shirt sounds great--I want one, too. Was also interested in reading Michelle Malkin's opinions on the latest crop of movies. Our thoughts run along the same lines. Tim Blaes has some great "what if" lists. Let's hope some of you writers out there take the hint as some of those would make good stories that I, for one, would love to read. As I'm sure zine eds would love to get.

It's fun to read how others experienced ROTJ the first time, like Sonia Blodgett and Sally Smith. Completely agree that no matter how many people or how many times they criticize ROTJ, nothing can deter from that feeling when seeing the movies for the first time--that goes for all the SW movies and Indy Jones movies.

Danaline Bryant made some timely comments on how the SW saga has touched children. Children seem to have total acceptance and belief of the saga. It's fun to talk about with them about their feelings--they have such simple, clear-cut ideas about what the movies mean. Which ties in with Maggie Nowakowska's comments on the movies being aimed at the kids. Of course they're aimed at kids, but that doesn't mean adults can't enjoy them as well. In fact it's nice to see something that adults and children can equally enjoy. She also made

some comments about the merchandising. I haven't noticed any serious problems with the toys, books, etc. Kids love them and it encourages imagination and creativity--and isn't that what counts? Not that I'm going to run out and buy everything. Maybe that's where the complaint comes in is that there isn't anything for us "older folks." Well, we must remember SW was created for the kids in the first place and that's where the big audience (translated into buying public) is. We should be grateful in our small numbers that we at least have fandom to play around in. Some people I realize dislike the childishness of the SW movies. If they have a problem with that, they're always free to move on to more "adult" interests. I still think there's something for everyone in the SW saga, though.

I sincerely hope SE can continue in a more positive light. There's a very real need for letterzines in fandom--a need that fanzines alone can't fulfill. Remember, though, that letterzines should be used, not abused. One final thought--I would not be a bit surprised to see SW fandom cease to exist because of internal bickering. Rather ironic--consumed into itself due to internal strife just like the Old Republic in the saga we so much admire. A sad thought, but unfortunately, a plausible one.



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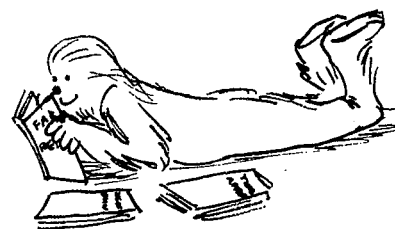
First off, I have to say that this letter had better be printed ahead of Jeanine Hennig's. I paid you a pretty big bribe this time, Cheree, so you better not cross me again! I'd like to add that it was pretty tasteless of you to print that photo of Jabba the Hutt slobbering over FAR REALMS SEX right ahead of MY letter. Boy, are you asking for it! ((Ed's note: Then, again, FAR REALMS SEX is pretty tasteless, too.))

However, getting down to business, I have to admit that I was a little bit confused by the hostility apparent in many of last issue's letters. I was under the impression that you were trying to put an END to the back-stabbing, name-calling, etc., which has been levelled at the very people who protested your editorial statement. I find it rather strange that these people would want the mud-slinging to continue since most of the mud had been slingng in their direction! Well, Cheree, if they like to fight so much, why don't they just do it in private correspondence? The rest of us are getting tired of listening to the private battles going on, I think. Of course, everyone is entitled to their own opinion but, as you stated, it has been a year and more now since ROTJ appeared and we're still hearing the same old arguments bandied about in the letterzines. Where's the creativity in that? Why NOT move on to something new and different? Just my opinion, which I'm entitled to state, so I'd really appreciate it if I didn't get jumped on, wrestled to the ground and beaten into a bloody pulp for doing so.

I would also like to comment on Terri Black's contention that consumer complaints are out of line--this attitude boggles my mind. If I pay good money for something, whether it's \$30.00 or 30¢, I have a right to receive what I paid for. I'm getting just a little sick and tired of unscrupulous, so-called editors who take people's money and then act like THEY are the injured party when they fail to deliver and people complain. I've been treated fairly by 99% of the folks in fandom and I

see no reason to tolerate dishonest behavior in the other 1% without warning everybody about what's going on. When someone STEALS from me, I do tend to get a little bit bent out of shape.

Cheree, this is short as usual and I'm sure you'll understand why. Of course, I've noticed that you don't have any trouble filling SE up without my help! Remember what I said about Jenni Henni--I've just GOT to see her lip quiver with disappointment. ((Ed: Okay, Jenni--start quivering.))



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I've really enjoyed reading and discussing SOUTHERN ENCLAVE. (Mainly with my husband since we're presently living in Germany.) I would like to urge you to continue publishing SE. Having been involved in fannish "feuds" before myself, I can certainly understand your feelings of depression and frustration. (Being in the middle can bring on a feeling of wanting to "knock heads together", as it were.)

But I feel that SE if relevant, especially for us. Living in Europe has its rewards; travel opportunities, the chance to explore different cultures and people, etc. However, there are drawbacks also. Being over here removes us, physically at least, from the fandom we enjoy (not to mention family and friends). With letterzines, such as SE, we are able to keep up with the current issues, rumors, etc., in SW and fandom in general. This means a great deal to us.

SE is published regularly (which is saying a lot right there) and never fails to promote a discussion in our house. I'd love to write LoCs more often but right now I have great demands on my time (her name is Darryn Rebecca Manship, a seven-month-old bundle of wiggly joy. If I thought I had demands on my time before...) I have a

hard time keeping up with my personal correspondence. (The people I write to would no doubt respond, "What personal correspondence?")

So even though I find myself in disagreement with many of the opinions expressed in SE, I still enjoy reading them. After all, how interesting would a letterzine be if everyone had the same opinions. After seeing ROTJ, I don't agree with the view that Luke fell to the Dark Side of the Force. However, many of the examples the proponents of that view have cited caused me to think.

So even though I'm a silent reader, I wanted to let you know that I care and appreciate what you're doing to bring SE to us. Thanks. ((Ed's note: Vielen dank, Cynthia. Wie gehts auf Deutschland?))



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October 2, 1984

I want to throw out, in light of the discussion about editorial policy in letterzines and the editor's prerogatives, a comment made by a BNF SF fan, himself the editor of a fanzine and a contributor to many more; it's a different perspective on the editor's responsibility in regard to LoC's. When I told this guy, during a conversation at Norwescon last year, that there was a strong feeling in media fandom that a letter should be printed exactly as is, no editing, no cuts, he was astonished. This is not the tradition in SF fanzines (or, for that matter, in professional publications). He further said that in his opinion as both an editor and a Loccer, an editor who merely retyped and printed letters with no editing was a compiler, not an editor. Given the tenor of fandom these days, I feel that I ought to add that

these comments are not directed at anyone or any zine; as I said earlier, I think they provide a different perspective from the one we commonly see in media fandom, and the person who made them was as committed to them as we are to our views. But they might make an interesting jumping-off point for a discussion. Just what is an editor's role in a letterzine? Is all editing bad, and, if not, what is justifiable and what is not?

Laura Virgil touched on one of my interests in SW (and other things): the sources and meanings of names. I had also heard that a loose translation of the name "George" was "earth walker." When I looked up "George" in an etymological dictionary, however, its literal interpretation was given as "earth worker." It comes from "geo," meaning "earth," and "ergon," meaning "work." "Ergon," incidentally, is closely related to "organon," meaning (in Greek) a tool or instrument. The plural of "organon" is... "organa." In Latin, "organon" became "organum" (same plural), with the specific meaning of a musical instrument; the word is the root not only of our word "organ" (the instrument) but of "organic," and so on. This gives Leia all those associations with life and with instrument. In addition, "organon" is used in philosophy to signify "a means or agency for communicating knowledge." (The question is, how much, if any, of this did George Lucas know? Leia was originally called "Leia Aquilae", literally "Leia of the Eagles," which seems fitting but a little too blatantly Latin.)

I wonder myself if "skywalker" might not be some sort of sun reference, especially as opposed to Darth Vader. Then there's Han Solo's name. "Solo" is obvious. "Han," of course, is the name of a Chinese dynasty, also a name used by Isaac Asimov as a personal name a couple of times (e.g., Han Fastolfe). Then there are some other meanings (the following are from Gracia Fay Ellwood's essay, "Star Wars: The Snake of a Romance," in IN A FARAWAY GALAXY, a book of essays about SW and its characters). "Han" means "foolish" or "silly" in Chinese. "Han-suru" means "to rebel" in Japanese, and "soro" means "carelessness, cursoriness." In the Japanese versions

of SW, Han's name is rendered "Han Soro," as Japanese has no "l" sound. (Or it can be; I don't have my copy of the book at the moment and I can't check for sure.)

Then mention of names and their sources brings me back, sort of, to my last LoC. (Anything for a transition!) Just for fun, I compiled a rough list of the sources of SW; it's by no means complete. It's divided into two parts: those sources either mentioned by Lucas himself in an interview or mentioned by him to someone else, who reported the source (i.e., sources that Lucas told somebody he used), and sources suggested by others on account of similarities that look too close to be coincidental. There is no guarantee that Lucas has even heard of anything on the second list, of course.

Direct:

THE USES OF ENCHANTMENT -- Bruno Bettelheim; also Bettelheim personally as a consultant on one scene in TESB

TALES OF POWER -- Carlos Castaneda

JOHN CARTER OF MARS -- Edgar Rice Burroughs

FLASH GORDON
"westerns"

"fairy tales" (the stories themselves)

"essays and tapes of speeches" of Joseph Campbell (some of Campbell's speeches have been collected in MYTHS TO LIVE BY, although they are not necessarily the ones Lucas is referring to)

THE HIDDEN FORTRESS -- Akira Kurosawa movie

THE LORD OF THE RINGS -- J. R. R. Tolkien

THE GOLDEN BOUGH -- Sir James Frazer

HERO WITH A THOUSAND FACES -- Joseph Campbell (Lucas is inconsistent on this; he told Campbell himself that it was influential, but told Pollock that it was not important, though he read it; elsewhere, Pollock too says it was important!)

"his own life"
"SF magazines"
THX:1138

Indirect/suggested:

TRIUMPH OF THE WILL -- Leni Riefenstahl (visual)

METROPOLIS -- Fritz Lang (visual)

GUNGA DIN (visual and theme

similarities between its last scenes and those of ROTJ)

DUNE -- Frank Herbert (way back in 1977, Herbert considered suing, leading to my favorite SF "gossip" item of all time: in SCIENCE FICTION REVIEW, "Frank Herbert has decided not to sue George Lucas for plagiarism." That's it. No explanation.)

FOUNDATION trilogy -- Isaac Asimov.

Japanese animated SF Japanese samurai movies, esp. those of Kurosawa

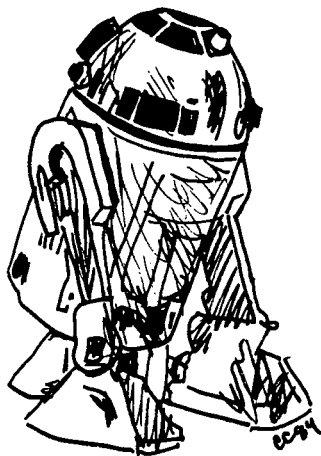
Judeo-Christian mythology Buddhist theology

PLANET STORIES (old SF magazine, whose premiere writer was Leigh Brackett, co-writer of the TESB script)

Finding sources, some sources, or possible sources, is only half the job, though; the other, and harder, half is examining how they are used. Excuse me while I slink away and leave that to someone else...

Finally--actually, Cheree, I think this should go first--there is a word missing in one sentence of my last LoC; it's a small word but it changes the meaning to leave it out. (Which I may have done myself, knowing my typing ability). The sentence should read "Chances are a modern creator will stumble on to the pattern (of the monomyth), not "stumble on the pattern..."

The other thing that needs to be considered is that while Lucas is certainly God as far as SW is concerned (everyone involved has commented at one time or another that they were all serving George's vision), he wasn't the only person involved with the scripts, let alone the directing, and those others also influenced the story, the themes, and so on.



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October 25, 1984

Well, here I sit, tackling a LoC at last. I have just cracked open a new coconut, poured its milk and some pineapple juice, as well as some 151 rum, into a tall glass, laced the mix with a slice of pineapple and placed a slug of fresh white coconut meat beside my typer.

Here goes nothing.

First and foremost, please don't quit! There's a time-worn phrase that fits the situation. I shall paraphrase: do it to 'em if they can't take a joke.

Seriously, since bail-outs such as you contemplate occur all the time in fandom, it behooves fandom to reflect upon itself and ask the self-indicting question: why in blazes does this always happen? Something is very wrong in the way fandom (a) expresses itself, (b) views correspondent relationships, (c) tolerates uncivility to the point of burn out, (d) etc., if all these editors long to retire. We simply cannot keep plaming fate, worn fingers, and mundane responsibilities.

Now, people have complained about ungraciousness in letter-zines for years; SW fandom is not unique. Still many fans continue to suffer from, endure, and defend inconsiderate LoCers. Why? There apparently is a point past which freedom to express oneself becomes license, past which civilized behavior will not tread. Witness all the editors who begin with the highest hopes of not editing, "censoring" letters, but end up with pleas for clemency in language, and with suggestions that LoCers please re-read their prose with consideration for propriety, let alone for the feelings of those addressed.

I suspect, Cheree, that fandom simply does not really believe that you and other editors receive unacceptable mail. That it honestly has no idea of how vitriolic and uncharitable some folks can be. Therefore, I suggest that you print the flaming things. Let the writers see what they look like in cold black and white. Let the readers have the raw material dumped in their laps for an issue or two. Maybe, as a result, we

will finally begin a purposeful discussion of just what is one to do with such material instead of a distant, holier-than-thou exchange of platitudes about free expression. You could print the objectionable letters in a separate, "these I would have rejected" section. Or, when approaching an excretable part of a letter, you could set it apart in a different typeface, or indentation; or, simply space an extra line between the acceptable part of a letter and the part you really didn't care to print, until the offending part is over. Or you could combine all three, typeface, indentation, extra spacing. At least with these suggestions you not only will give evidence of what you receive, but will also prevent people from making wild, imaginative guesses at just what parts you objected to. If you fear blasted feelings among those attacked, change the names. Instead of retyping sentences like, "Maggie is a drooling idiot to think that Ben is not a toad", you could retype "MarySueFan is a drooling idiot to think that Ben is not a toad." Or, what the hell, go ahead and use my name as substitute. I don't mind. Whatever you do, my vote is for a stab at real candor to open fandom's eyes. I've seen too much pain exchanged in the years I've been active, too many hurt feelings and looks of bewilderment, all because some folks in fandom have curious notions about "honest opinions."

On to more enjoyable subjects. First some random thoughts on flipping through SE#5:

Aw, come on Debbie! Yoda makes a great fungus. Why not intelligent mushrooms? Most aren't parasites at all, instead feeding on already moribund material. Yoda could be the sentient fruiting of a planet-wide lifeform that grows its own nutrients on its surface, much as we harvest cattle, carrots and grains. Besides, it's a chuckle to envision a young Kenobi, out in the swamp, exercising under Yoda's tutelage, muttering a student's oaths about what idiocy the Old Mushroom has planned for him this semester...

As for the real parasite, Palpatine, what about the idea of the Emperor as a "Mule" character ((Ed's Note: from Asimov's

Foundation trilogy)). Someone so out of left field as a power user that the Jedi never imagined they would have to deal with such? Defense is difficult against the unforeseen. Along that line of thought, perhaps the Republic was a naive government, that is, the only government the galactic community had known and therefore was not prepared for someone who envisioned an attempt at a galaxy-wide Empire?

And in the realm of the ridiculous...I've got it! The Millennium Falcon is the Other! Sure! The old Buggy always gets away (even when the flames of the dying JEDI Death Star are in front of it in the escape tunnel), and Ye Olde Junkpile is always in the vicinity of the important action (on Tatooine just when the droids arrive). And, why didn't I see it sooner? It must have been the Falcon Vader was following off Hoth! (Actually, it isn't a half-bad idea...)

Next some medium thoughts. Cheree, you suggested that L&L's mom could be Obi-Wan's sister. I have always liked that idea, probably because it opens the mind to all kinds of conspiratorial, conflicting, convoluted plotting. Also, because the storyline of HIDDEN FORTRESS supports it. For those who don't know how much Lucas ~~XXXXX~~ was influenced by HF, a short summary: two clans have come to battle in 16th century Japan. Clan Y has lost to Clan X which has closed the border between the lands of Clan Y and those of its ally, Clan Z. The young princess of Clan Y, some retainers, and a loyal, inventive general have hidden in a mountain fortress where they have also stashed the clan's fortune in gold. The movie recounts how the general and the princess finally arrive in the ally's lands, with the gold, through the help of ~~three~~ two foolish farmers and an old friend of the general's, currently an officer for enemy Clan X, who defects at the last minute, securing the princess' escape from captivity. The important point in all this is that in the beginning of the movie, we learn that the general's sister has been set as decoy to ensure the princess' safety, and that the sister has been captured and killed. Taking the simi-

larities in the rest of the story with STAR WARS, and adding the sister bit to David Pollack's claim (in a speech about his experience writing SKYWALKING) that L&L's mother was killed, not "just died", but "was killed", the mind boggles with speculations.

Suppose Obi-Wan, Sister and Owen (Owe-wen?) are siblings in a powerful family. Perhaps big brother Obi and little sis dabbled in politics. Maybe Owen doesn't like the smell of things and bows out in disgust. Obi and Sis carry on; Obi gets involved with Anakin which leads to Sis getting involved with Anakin; Anakin turns on both. Eventually, because of Anakin, Sis dies (decoying Vader away from the babies?). Obi flies to Tatooine with Luke to face a sarcastic Owen--"I told you so." What a scenario: the tragedy of Obi-Wan's pride, Anakin's hunger for power; the drama of Sister's betrayed love and her desperate scheming to protect the children; the irony of Owen's flight from power only to find himself guardian of the next generation of Jedi; the harsh destiny of brothers and sister, all doomed to die because of the man they loved and whose children they cherish. And I haven't even mentioned Bail or Beru... Great stuff.

Last, something to go at great lengths about:

Sandra Necchi suggested we chatter a bit more about Luke and Leia. Definitely, especially Leia. Personally, I can't see any great traumas for Luke in realizing she's his sister. He was more in love with the idea of a Princess (and through her, escape from the farm), than with the woman, Leia Organa. Besides, it certainly is common enough for siblings to harbor sexual reactions to one another. I know I did, and in a far more emotionally traumatic situation than L&L's; both my brother and I survived. Luke is now a grown man, and he has just learned a fairly astringent lesson on the differences among reality, illusion and wishful thinking. Besides, Luke and Leia as sibs and friends is fascinating. The power the two of them could combine...

Which brings me back to Leia. Why are so many folks so concerned about Luke's possible abuse of power and not Leia's? After all, Luke did not end up

as Grand Hero of the rebellion. As has been noted in issue previous, no one knows what happened up there on the big 1 out Luke. Wedge and Lando's crew destroyed the Death Star. Admiral Ackbar led the battle; Mon Mothma masterminded the whole shebang. The adventures of Luke Skywalker are just that: adventures of a boy who went searching for excitement and his father, and who ended up a man, wiser, perhaps a bit sadder, but someone who no longer needs adventure and excitement, or a father, to make him that man after all.

The story of Leia Organa is something else: princess, senator, rebel operative, soldier. She has the knowledge, contacts, and skill to take her heritage and use it for all she can get. After all, she is as much Anakin's child as Luke. Leia is just as impulsive as father and brother, just as impatient; she can be just as premature with judgments as they. Unlike Luke, and perhaps even unlike young Anakin, Leia has a wealth of political talents to join with the Force. While Luke has had a lot of the bluster and swagger burnt out of him, Leia has no emotional tie to Anakin to remind her of the potential for abuse she may have inherited in her personality.

Others may worry about Luke who is, in the end, one among none; I suggest more paranoia about Leia Organa who is part of a far-reaching network of temporal power wielders. All the concern about Leia as a 20th century, American culture female, about her heart and her lover, ignores the long ago and far away politician who will wake up from a night with Han and still be Leia Organa, bereft of a throne, a political base, the thrill of a rebellion, of all that is life to her and her reason for being. Now what does she do? Now does Mon Mothma start looking over her shoulder to see who's coming up fast behind?

For both Luke and Leia, now much is nature and how much is nurture? Is Anakin's physical legacy important? And, of course, what have they inherited from their mother?

Sign, Cheree, it always comes to 6 pages. Till next time, may you edit more happily!

Jeanine Hennig
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Reading SOUTHERN ENCLAVE always makes me crazy. This time I had to run around the house three times and yell epithets out loud. I know, it's a bit wierd, but it's better than kicking the dog. Or my husband. I've always been really funny that way, that is, about my friends.

In case you can't tell, I'm mad.

Some of you people hung yourselves nicely with your letters in the last SE. I've even got the rope that I'll gladly let you use. And I'm being considerably nicer to you (and you know who you are!) than you were to Cheree. You can't be satisfied with twisting the saga to fit your own interpretations, but you have to attack the editor's policy, too! What IS your problem?

I'm ashamed to be in the same letterzine as you. Now. Twist THAT one. I dare you.

Ahem. Now that THAT unpleasant business is over with, let's get down to much nicer subjects.

RE Marcia Brin's article: just because Sebastian Shaw is 78 doesn't mean that Vader is. I guarantee that if you'd been in that suit for over twenty years (guessing, of course!) that you wouldn't look too hot, either. And don't I recall that Mark Hamill was 25 when he played a 20-year-old Luke? In my opinion, the point Lucas was trying to make was this: Here's a BIG guy, in a black suit, looking like pure evil, and underneath he's just an old, tired man. A very good point, and well made.

Hi, Sally Syrjala! Thank you for your WHOLE letter!!

Barbara Izzo--I really enjoyed your letter on the whole, but I'm getting a little tired of the picking of nits and the Han Solo/God concept. I've just had it rammed down my windpipe a bit too much lately. Picking nits is all well and good, for a good ha-ha. But when it gets to be an end in itself is when it ceases being all for laughs. Don't we do this for FUN, too?

I love this glomming onto the Falcon's "peculiar dialect." One of those FUN nits. Do you think that Han taught it to say

"ain't" and various other things which probably shouldn't see print?

Shelley Swan...HUH!?:

Haven't you heard, Carole Regine? It's called the Cathedral of Luke, and there's another one for the few enlightened out there, called the Tabernacle of Wedge. Gotta keep up with the times, you know. But seriously, as to your comments about whether Luke would have turned if he'd killed Vader, I've got my own set of stinkers on that one. (Haven't we all?) I CAN'T believe that to be a Jedi means you have to cram all your emotions up and get ulcers. You have to DEAL WITH them, not avoid or deny them. (Didn't Spock learn somewhere that that was foolnardy, too?) But 'tis a fine line we tread, now. Luke kills someone in anger, Yoda says that anger's wrong (and I don't think that Yoda had time to teach Luke all the other sides to that not-so-simple statement), does that mean that Luke's a Darksider? Or is it the SLANT to his anger that matters? Killing out of love, as versus killing out of the enjoyment of killing? (Like the Emperor--gnads, he STILL gives me the heebies. To be that...yuck!) And this leads right into the little "x" I've got beside Mickey Malkin's letter. (Isn't it great that she and I are fans of Han and Luke, respectively, yet can AGREE? Do I sound smug? Good, I am.) This, too, gets to the "slant" I was just talking about. Now, Lucas has mentioned in various interviews that he doesn't like a lot of emotion--I personally think that that may be why he didn't want Kershner to direct JEDI as well as TESB, 'cause Kershner was a director that came up to an actor, grabbed him by the collar and yelled "FEEL!!!" in his face. TESB was a wealth of this type of acting. But personally, being a person of little emotional restraint (Hoo, boy, the things I give away in this letterzine!) I find that attitude of "coldness" intimidated by the fans infuriating. It smacks of the comics that won't let their lead character get involved without knocking his or her lover/companion off. It smacks of the attitude that emotion weakens you. And that gets me up on my soapbox and pisses me off. I agree with everything

that Mickey said in this area concerning the Dark and Light sides of the Force. Unconstrained emotions can be carried to unhealthy extremes (such as in Vader's and the Emperor's cases), and I'm sure that the Light and logic can be carried to those same extremes.

Several orders within the the order--I've always seen the Jedi as being a race of people, so that not every person in that order would be suited to being a warrior. There must be other designation within the order to accommodate everyone's lives.

On other movies--I thought ST3 was absolutely WONDERFUL. For once, Kirk had someone get into a trouble that he couldn't get them out of (in ST2) and I thought that bringing Spock back would cheapen that message. But it DIDN'T; it made the message even stronger. I've heard a lot about the gore in TEMPLE OF DOOM; it didn't bother me too much. I guess I've seen too many episodes of Monty Python and their spoofs of gore to be really affected by it. And I say this as a mother, folks! Gee! It just isn't that real to me. I guess that's another reason for it not bothering me. But I must admit, I don't think I would take my daughter to see it--but she freaked out at "Thriller", so I doubt I'd take her to see anything with horror overtones until she gets over her bothers. As to "V", when that girl even CONCEIVED a baby despite the genetic problems, it made me turn off the show! I will watch the series, though, because I think Marc Singer is wonderful!

Barbara Tennison: You're right about the scene between Luke, Han and Leia in the sickbay in TESB; in fact, Luke's knowledge of Leia's actions is the only thing that saved them, in my eyes! (Hmmm...I wonder what Han would have done to Leia had HE figured out what was going on? He's so protective toward "the Kid"...)

Marlene Karkoska talks about Luke teaching himself the rest of his Jedi skills (Hi, Marlene!), and there's a point that I think she didn't bring out. When Luke faced Vader on that platform and literally told Vader to kiss off, he passed a vital test. Growing up and learning either comes in slow states, or it is forced

upon you by the school of hard knocks. Luke, unfortunately, got the school of hard knocks. He had learned all the applications from Yoda, but all he needed was the practice. Well, the confrontation was a cattle prod, as it would be, to straighten him up real quick. That confrontation turned out to be a sadly necessary thing. Someone, I think it was Ann Zeek, said that if Luke HADN'T gone to save his friends, she shuddered to think of what he might have become. I do, too. The line in STAR TREK 3 that embodied this (and made me cheer) was "the needs of the one over the needs of the many." Also, Sarek asking Kirk "at what cost?", and Kirk replying "If I hadn't, the cost would have been my soul." Chew on that, you people who think Luke was wrong to go after his friends on Bespin.

Another point that Marlene made was about the green color of the saber. Thanks for the common sense. It gets down, once again, to picking nits until they're all gone. Or beating a dead horse. We must remember that a vast majority of the audience isn't as into this thing as we are, and don't pay attention to those details.

Maybe we should start a letter campaign to get that wonderful music that isn't on the soundtrack ONTO one!

Debbie Gilbert--maybe you don't receive a dozen letters a day, but sometimes I do! Add that to work, trying to start a freelance career and having a family, sometimes the time just isn't there. Of course, that could be offset by the argument of making time to do the things you want...but please, guys, go easy on us eds if we don't get back to you! I try to get back to everyone, and if I don't, I try to answer questions and comment in the LoC pages of FAR REALMS. Maybe that is the answer--it saves postage, which can get expensive, and still answers the person.

About rushing zines for MediaWest: it is the best for me, business-wise, to premiere a zine there; that's why I try to put mine out for it. Heck, I just break even on the zines, so it makes sense to do what's most economically feasible.

Annie Wortham, if you EVER link my name with that notorious harlot Nenni Henni again...well

...I'll...

Just remember that I have friends who work for a law firm that give their employees discounts!!! Humph! FAR REALMS SEX, indeed! I, too, got that filthy thing, and promptly threw it on the fire. (After, of course, I read it to see what they had done to my *ahem* reputation!)

If taking after her master, the Falcon WOULD have a warped sense of humor! (hee-hee!)

I agree with Sandra about the color thing--I'm heartily sick of it and I was to begin with. See Marlene Karkoska's letter from #4 and Be Enlightened. And to how nice Luke is--well, Sandra, you don't want ME to take up volumes too, do you? Suffice it to say that Luke is, to me, not only a severe looker, but has a mixture of vulnerability and maturity that is wonder-making. He is NOT the perfect hero--I wouldn't like him if he were. And I know that, when I write, I tend to treat him as kind of an alter-ego. He's a very familiar character to me. Han, on the other hand, I don't lust after. (Sorry, Cheree--but that leaves him for you, doesn't it?) ((Ed: Can you see me grinning from there, Jenni?)) He's more of the older-brother-go-out-and-whoop-it-up-FRIEND type. I love Han too, guys! Leia I've always maintained a strange-but-true feeling for. I started out a Leia fan back in the days of SW, didn't respect her much in TESB (I really felt sorry for her, trying so hard and so fatally to deny something as precious as love), and liked her again in ROTJ. She was an amazing example of growth, almost as much as Luke was.

Gnads, I truly didn't intend to start a treatise on the big three! I sound like I KNOW these people, for cripe sake!

Marcia, I just want to know what you mean by "sarlace, sarlace"? And you talk about sweeping generalizations in terms of Luke's rage...well, I think I remember saying that statement you refer to...or if not, I am for it anyway. If you require the basis for such, you should give it for your statements, as well. I thought that we were all talking what we PERSONALLY feel about the subject--surely none of us can get into Lucas' head, so all things we say are opinion, nothing more. Such is

also true with Terri Black's comments--which were inoffensive and an OPINION, if you ask me. If she feels a certain way, no matter WHAT it's about, she has the right, which NO ONE can take from her, to voice her opinion on that subject! Most people don't start out to deliberately offend someone--it is an interesting thing that you took the general statement and chose to be offended about it. Loose up some! IDIC, remember?

Thanks, Mary Urhausen, for the kudos upon Poppa George. I too, no matter that I've got some on video, will pay green stuff to see it on the big screen. And as to your comments about Ronni Sacksteder, I wholeheartedly agree! And, Mary--I didn't say that I "got off" on brushing my teeth with Luke--simply 'cause I didn't have the guts! So now, it is here, in print! Horrors! My rep is ruined! (What rep--I know shut up, Mary! So tell Kare Ripley "hi" and tell her to send me some more smut to read!

Sonia Blodgett: the SPLSAGW is a non-partisan organization (whatever the hell that is) and will meet yearly at MediaWest Con in the back alley. Our slogan, like the SPPHSIS (so stole, Mary) is "He's always been a nice man!"

Terri Black's comments about zines is a valid one, and on I'd like to comment on. She says that maybe we're putting zines in too high a league. I can't say that I agree. Whenever I put out a zine, I want it to be the BEST possible quality. When I buy a zine, I also want it to be of best quality. I think the extra money is well worth what is being produced nowadays. Also, it is getting to where people who write large manuscripts have no place to put them. I purposefully make FAR REALMS a big zine for them ((Ed's note: That's just because you're so longwinded Jenni--one of your stories would fill up a whole issue of most people's zines!)) ALSO, it is a less expensive gambit for me to put out a zine only once a year. If the time ever came where I could put out FAR twice a year, I'd love it and would do so; but I doubt that even scaled-down one would be affordable for me twice a year, time wise or moneywise.

Hey, Sally Smith, my sis lives in Colorado and has in

vited us up for a visit sometime next year. If so, I'll drop by and we'll lust--I mean TALK!--'bout the blond bombshell in person! I'll even bring my novel!

Yea, Maggie Nowakowska, for the merchandising plug! My daughter is already (at two!) heavily into SW stuff, and she LOVES the Ewoks and R2 and 3PO (but if she points at Luke on my movie posters and says "Daddy" one more time I'll be in HOT water!!). After all, SW is for the kiddos, too. And the stuff I've seen so far have been wonderful learning toys for her. With the message of love so prevalent throughout the saga, what better role for a child to follow? Or an adult?

Elsie Bartok, who says that Luke was under Han's command? This, too, was not specifically SAID, and is speculation on everyone's part. And again, I seriously doubt that anyone wants to attack someone because of a difference of opinion. It's just that when we're told that our opinion is WRONG, or that we have nothing on which to base our OPINIONS that we get crazy. That, in cooperation with the smug phrase, given by MANY, "Which film did YOU see?" makes attitudes unbearable. I also have a bone to pick with Elsie about the statement, "Luke fans say that you're being too hard, he's only human, then turn around and say that he hasn't done anything wrong..." No. No, NO!! How many times have I heard the complaint about Hanfen being grouped together--and here you do the same thing to Lukefen. EVERYONE in this tiresome case is an INDIVIDUAL; shall we keep that in mind before we throw stones in excess? If you have something to say, at least address it to the PERSON who made the comment (and I'll bet that, if you can do it nicely, it won't be construed as a "personal attack". Some of you have a really low opinion of Cheree, making her into a paranoid who can't stand a nice debate...grrrrr...!). Some innocent people have been hurt all around by throwing stones without making sure who you're hitting--or getting your facts straight before you "attack."

What was it Thumper said on one of my favorite kiddie movies? Ah, yes, "If you can't say something nice, don't say nothin' at all." Well, that's

not possible all the time, but howzabout, "If you can't say something bad in a nice way, turn back around and take 'Tact 101' from your nearest junior college."

'Nuff said.



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October 22, 1984

FORBIDDEN PLANET wasn't the only appearance of Robby the Robot. He did another movie, a couple of TWILIGHT ZONES and a handful of TV appearances. He was inevitably typecast, his career hit the skids, and he spent almost two decades in the Movieworld Museum. In the past several years he has made a comeback, but he's not the star he used to be. (In her autobiography, the Robotrix from METROPOLIS claims that C3PO is her and Robby's love child. Robby denies this....er...anyway...) The Point that I'm about to make is that some aliens and robots are too good to make one appearance and disappear, especially if the alien or robot is better than the movie or TV snow. The alien from ALIEN should have gotten itself an agent, one who could have swung a sweet deal on a TV series. If Kermit the Frog can host the TONIGHT SHOW, why can't Yoda? (You think I'm joking, don't you?)

Why not do a TREK movie with no human actors? Cutter (from ELFQUEST) could be the captain. E.T. the Science Officer. Yoda the Chief Medical Officer. The Alien would be a great Chief of Security, along with various Wookiees, Kzin, Ewoks, Gorns, etc. Nightcrawler (from X-Men) at the Helm. Gizmo could be Chief of Engineering, with Gremlins under his command

("Warp 28, Captain? Aye-aye, sir. And don't worry none about the engines exploding. We can handle it.") Salacious Crumb the Communications Officer. And the CE3K alien could be the First Officer and/or Transporter Chief. The more I think about it, the more I wish they'd do it.

Someone, I think it was Bjo Trimble, said that the true function of a fan club is to help the actor to get work. Keeping this in mind, is there any particular character, or any particular role that you would like to see Fisher, Hamill, and Ford portray in a movie or TV show?

If Ford were about fifteen years younger, I'd love to see him in the lead of the upcoming GREEN LANTERN movie. He looks like Hal Jordan, to me anyway. But Harrison isn't getting any younger, and I'm betting that he'll be in fewer "action" films as time goes by.

Hamill I'd like to see in the lead of a take-off of those old detective movies, playing a character who tries to act like Mike Hammer and Sam Spade but comes off more like Columbo or Inspector Clouseau. Perhaps Carrie Fisher could play a short Lauren Bacall-type, but she's near-sighted and won't wear glasses, so she constantly bumps into things. I'm sure we could shoehorn Harrison into the plot, perhaps as a cab driver.

If there is ever a film made of Lynn Abbey's Rifkind character (DAUGHTER OF THE BRIGHT MOON, THE BLACK FLAME), Carrie Fisher might be right for the role. But Rifkind is a wiry little scrapper, and Carrie would have to do some muscle development and learn to use a sword. She'd have a harder time of it than Arnold Schwarzenegger. Less strenuous would be a comic book character of Zatanna, member of the JLA and a Sorceress who gets things done by speaking backwards.

A few erratic, irrelevant, and irreverent examples of clutter from the closet of my brain: The title of a new Godzilla movie, "Destroy All Smurfs!"; the image of the little girl from POLTERGEIST putting her hands on the main viewscreen of the Enterprise and saying, "They're here"; the image of Saavik in place of that guy in the FOOTLOOSE video (don't ask me to explain this one); the

image of Godzilla, in top hat, coat and cane doing a Fred Astaire impression over Tokyo, singing "Puttin' on My Top Hat"; Chewbacca doing one of those old shaving cream commercials, with a slinky woman telling him to "take it off...take it all off"; Mr. Rogers as a vampire ("You have something Mr. Rogers wants, boys and girls. Can you say 'blood'?"); Mr. T as a Gorn ("Ah pity the fool who doesn't see STAR TREK IV!! Ah pity the fool!!"); somebody refers to Mr. Spock as "Elrond" and the Vulcan is the only one who understands and appreciates the reference; "ST5: Plan Nine from Romulus."

A few comments about your editorial. When you get right down to it, how much difference is there between the subject of Luke and a discussion of how many bolts are in the Falcon's hull? The difference between behavior and trivia, I suppose, but it's still fiction. I wonder what a psychologist would discern from all this perturbation over Luke, because I think it reveals more about those who discuss, than the subject under discussion.

Those who whine "personal attack" are very often people who cannot withstand a direct challenge to any of their opinions. I don't know about the rest of you, but I fully expect someone, sooner or later, to get pissed-off at me. It's a hazard inherent in our little institution. What do you expect of people who are obsessed with movies and TV programs?

Please don't give up SE, at least not until issue #7. That's when my subscription runs out. If you choose to quit, that's up to you, but please give things time to change course. If you just put your foot down and end a discussion, you'll end up crushing a lot of toes and a lot of people will limp off, unsatisfied. Please don't go, please don't go!! We'll eat you up, we love you so! ((Ed: Thanks, Tim--'preciate the neck out of it!))

Barbara Izzo's theory about Han possibly being blind is an interesting one. Most of her points remain just as valid, however, if you assume that he isn't totally blind, and that his full sight will return. Still don't think he's the Other or a Jedi, though.

Shelley Swan: Uh, I...an,

how old are you? Are you on drugs? Are you pulling our legs? For the life of me, I don't know how to reply to your most...interesting comments. (Help me out here, Cheree. Who is this person?) ((Ed: Beat's me. I don't write 'em. I just print 'em.))

Bev Clark: Thanks for clearly defining a word that has been tossed about a lot in fandom. Before you made it clearer to me, I wouldn't have known a monomyth if one of them bit me.

The problem with living in a small town is that most of the movies you want to see don't get to you. Hendersonville has two small theaters and a drive-in. If a movie doesn't do well in the Big City, we don't get it. If it does do well, we don't get it for months, if at all. The Distributors often give our theater a hard time. And when a movie stays for weeks and weeks... Well, I don't get to see as many of the movies I'd like to see. Still, I'll toss in a few comments.

STAR TREK III: THE WRATH OF SPOCK'S BRAIN: I liked it. The Return of the Vulcan was somewhat forced and scientifically sloppy (does Harve Bennett understand the difference between aging and evolving?), but the fans wanted him back, so I doubt that there will be any complaints about that. I simply loved the Klingon Bird of Prey. Kirk should take that ship, dump the Federation, and go free lance, possibly work for the Vulcans. But what I remember most about ST3 were the things that I didn't like but would have to live with: the death of David, the "death" of the Enterprise, the absence of Kirstie Alley as Saavik. Robin Curtis did a very good performance as a Vulcan, but a very bad performance of Saavik. She was just too different, and I lay responsibility for this on Nimoy and Bennett. ((Ed's note: There was a too much physical difference, too. Kirstie Alley looked cool and in command; Robin Curtis just looked confused all the time.))

TEMPLE OF DOOM was a movie worth seeing...once. I agree with Malkin about Snort Round. There will probably be only one more Indiana Jones movie, so perhaps Mr. Round could take over the series.

RED DAWN was a movie I liked, and feel somewhat guilty

about it. Director John Mili is a self-styled "Zen Fascist" whatever that is, it don't sound too rational. The film is obviously against gun control yet that nice little bit about "cold, dead fingers" makes its own point about handguns being ineffective in civil defense.

FIRESTARTER was filmed in North Carolina, parts of around here. I auditioned for the part of an extra, but didn't make it. They'd probably have stuck me and my bike in front of the entrance to Chimney Rock Park. ((Ed: My elbow was in Michael York movie once. Actually, all of me appeared as an extra, but only my elbow made it to the big screen...or little screen, since it was a made-for-cable movie--THE WHITE LIES which was filmed in Dallas. The "Africa" scenes were done at the wilds of Lion Country Safari Grand Prairie, TX, between Dallas and Fort Worth.))

CHRISTINE was the funniest "horror" movie I've yet seen (Hey! Try this for a cross-universe story--Christine vs. Herbie the Love Bug!). ((Ed: KITT.)) GHOSTBUSTERS was all a scream. Three best things the Nutcracker, Wanda, Sigourney Weaver possessed, and the dreaded Stay Puft Marshmallow Man ((Ed: I thought they should've used Poppin' Fresh, the Pillsbury Doughboy. They could've fried him up into dinner rolls or something.))

Michelle Malkin: There are all sorts of genetic tricks that might help augment a Jewish revival. There is Chimeric cloning, a way of combining two or more embryos into one whole if somewhat patchwork person. Might a Chimeric Jedi possess a variety of unique potential? And then there is the exact opposite procedure, splitting an embryo, producing identical twins.

Regarding my comments last month about preview trailers for pop music, imagine if you will after the third and last Indiana Jones movie is finished, a triple bill promotional trailer using the Pointer Sisters' "I So Excited." Think about it next time you hear that song.

A few more comments on remember the "bedroom scene" between Diana and Brian? wonder what it must be like, make love in what is essential (to the Visitors) full-blown "Planet of the Apes" type making

up? Maybe they get off on rubber. But seriously, the psychological effect of the Visitors' own deception, their makeup, must be considered. I believe, given the technology, prosthetics could be developed that could make a reptile look like a human. The Visitors' were so good that they were able to live in them constantly, as they had to. Just as a person who pretends to be insane may eventually become so, many of the Visitors, to one degree or another, would begin to take on human characteristics. Some might even develop psychological abnormalities. Part and parcel of living a lie.

Update on that other alien race the Visitors are at war with. I have been told by someone whose ears are sharper than mine that this mysterious race consists of refugees from the planet that the Visitors blew up with the gravity drive/doomsday bomb. It seems that the Lizards destroyed the planet, but enough of them were off-planet to still present quite a threat. I'm still rather fond of my dispassionate insectoid idea, but how about a truly passionate race on a Jihad, a holy war against all Visitors? A feline race that also would not care who got in their way, and who would kill Martin just as enthusiastically as they would Diana. Or if you want to get really wild, what if the little Charles Bronsons were only "three apples high" and blue? (Having no shame, I'd put weapons on them that looked like the Ghostbusters' Nutrona Wands. One would just walk out from under a table and Ker-ZAAAAP!! Right up the rectum of an unsuspecting lizard.) ((Ed: If you've been watching the series, you will know of the "Praeta-Nama" Cult that Willy seems to be a part of. He told them of the "Lords of Light" [isn't that a zine?] and how only one "Lord" had survived, but that Elizabeth bears his mark. I immediately thought of Star Wars...that the Lords of Light were the Jedi and Luke their only survivor. It could easily be that the Visitors are part of the Emperor's Darkside-ers, that the "Supreme Leader" is the Emperor, that their enemies are the Jedi Lightsiders and the Alliance, several years down the line, or on an alternate timeline. Anyway, it would

really make an interesting cross universe story, I think.))

I finally bought a copy of SKYWALKING, after it finally came out in paperback, but all I've done with it so far is peek in it here and there. I suppose this is partly because George Lucas isn't really that interesting, and partly that what I've read of it in the various magazines it's been excerpted in doesn't impress me very much. It's all "gosh-wow!! Isn't George Lucas the greatest thing to come to motion pictures since Edison invented the medium?" This usually invokes within me a knee-jerk "George Lucas is a jerk" response, but that's not all I feel about him.

Laura Virgil: I've heard some fans say that they left ST fandom because things got a little too much for them, because of personal attacks and useless discussions. Actually, I suspect that these people left ST and came to SW to start their own little corner of chaos, their own useless discussions and their own factionalism. Having plowed my way through a stack of INTERSTATS, I have come away with just the opposite impression as Laura's; Han vs. Luke at its worst has nothing on even the mildest debates. And even they could take lessons from the review and letters pages of THE COMICS JOURNAL. Their Letters Page isn't called "Blood and Thunder" for nothing. So if you think things are bad here...

Sandra Neccni: Ooi-Wan didn't look gleeful to me when he killed that scumball in the bar. I think Ben was in his rights, and was not power mad. ((Ed: I don't think he killed him at all--just cut his arm off when the guy went for his plaster.))

Marcia Brin: What is Force-bonding? I believe you are the first to use that precise term, but the idea is not new, in any SF&F that acknowledges psionics. I prefer the term Force-link, myself. It can be established between a Force-user and a non Force-user, but I'm sure it's easier if both have some Force potential, or if there is common blood between them, or both. Such a link probably makes communication much easier than with someone without such a link. There really isn't that much solid information in the movies about the Force and how

it works, but I extrapolate that a Force-link is a constant form of communication between two or more people, deeper than mere telepathy, reaching into the more instinctive, unconscious portions of the soul. GL may have his own ideas, but until he elaborates on the subject himself, I think mine is a safe yardstick.

Both Luke and Leia were occupied at the moment, and Luke has a clear motive for dampening the link, so that explains why they were not in communication during the big battles. It may be true that Luke was doing all the work when he and Leia were in contact after DS2 blew, and I still suspect that it's easier to "reach out and touch someone" if you have some link with the person involved. And why did Luke reach out only to Leia and not Han as well? Why didn't he try to establish contact with Chewie during the climax of TESB? Vader had been close to Han on at least one occasion; if Han is a Jedi, why didn't Vader realize he was a Force-user?

I'm sorry, but I cannot accept as fact that Han is a Jedi, the Other, or anything of the nature. I think there is evidence that he may have Force potential of some sort, but just as much can be said of Leia. That brings me to another point; don't dismiss any Force potential from Leia. She is an x-factor of considerable magnitude, so don't eliminate any possibilities.

Why do you feel that the scenes that established that Leia was in command were "unnecessary"?

George Lucas is hardly a demigod, so I fail to understand why you're so incensed over Sandra Neccni's opinion. Sandra probably has more respect for Lucas than you're willing to perceive. Nevertheless, it's about time that someone invoked his name with something less than reverence. He didn't do it all himself, you know. Lucas may have created this thing, wrote and directed the first movie, but when you add up the influence of the other directors, Lawrence Kasdan, each of the actors, the production and pre-production crew, ILM...there is nothing in any of the films he can take credit for creating solely by himself.

Danaline Bryant: After Rebo's band jumped off the barge, just what did they do, way out there in the desert? Thumb a ride? Me, I'm sad that Salacious Crumb kissed the Big One. I've been told that I resemble him, somewhat.

Cheree, I've been hoping some of the readers would be inspired by those silly little lists of mine. Well, I'm going to stop being subtle. I want somebody, anybody, to edit a cross-universe fanzine. It doesn't have to be a big one, as Terri Black pointed out, to be successful. I happen to know of three or four good cross overs that are obscure enough to warrant reprinting; I will promise at least two and a half stories myself so I don't think the editor of such a zine would have to worry too much about material. It would be different. Why don't I do it myself? Cheree, tell them about my spelling. ((Ed's Note: true... Tim sometimes does show considerable flair for the...uh... original.)) My typing's not so hot, either. I have not the skill or the resources. But I want to read this fanzine, so I'm going to have to depend on someone else to assemble it.

Jean Stevenson: You may not be able to hear their conversation but it was rather clear to me that Luke did tell Owen about the need for a Bocce-speaking droid. Since they were talking to each other just before Owen brought up the subject, it is a reasonable assumption that it was the subject of communication. ((Ed: besides, Owen himself asked 3PO if he could speak Bocce and it was apparently the reason Owen decided to buy 3PO.))

There was a scene filmed where Luke told Leia he would be taking a leave of absence, but it was left on the cutting-room floor along with their nearly-kissing scene. They kept it in the British print, I believe, so he did tell someone.

Has it occurred to anyone that the Other was a red herring?

Quote of the month: At this year's Atlanta Fantasy Fair, author Larry Niven was asked which world he would rather live in, a world of science as the law, or a world where magic held sway, he replied: "I'd commute."

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October 25, 1984

I see time has slipped by once again and I hope I am in time for the deadline. Congratulations are once again in order for your efforts in giving us a very fine letterzine. Don't get discouraged because a small percentage of your subscribers are giving you Excedrin Headache No. 6,895! Hopefully, they will realize that the rest of your subscribers do not enjoy their vicious diatribes.

In the matter of Jani Hicks/Barrowman-Harper and Ronni Sacksteder's antics in fandom: It is grossly unfair to the rest of us that we continue to plunk down our hard-earned credits and be treated in so cavalierly a fashion. However, re Ms. Sacksteder, I noted in the latest issue of UNIVERSAL TRANSLATER that she will try to pay all monies owed back. I guess everyone's raising the roof about her position. She has offered an explanation for her actions. However, if she had come forth in the beginning about her financial problems, instead of the ultimatum she had given everyone, I'm sure those people involved would have understood. Fen are not heartless people, but the way she went about it would have ruffled a few feathers.

As someone who makes Toys 'R' Us a regular stop on her weekly round of shopping, I agree with Maggie Nowakowska about the merchandising of the SW products and the Indy products. I have become a collector--"er...for my nephew, niece, godchild, cousin in Italy, etc." You don't think I'd have the nerve to say I want an Action Figure for myself, do you??? Anyway, I have Action Figure collector's fever and have a goodly number. Of course, then there's the whole Ewok village, complete with my plants as background for the Forest of Endor, and figures to populate the village. In addition, I have a whole set up of Jabba and his court, not to mention larger items such as the Falcon, the Imperial Shuttle Tydirium, and larger figures of R2 and 3PO, plus the tapes, books, etc. I don't know why I've become so involved, but it's fun!

Hooray for Marcia Brin's Vader article. I hope there are many more of these to come. As a SW fan who loves to get into every little thing about the saga, I applaud folks who care enough to go and delve deeply into it. Having been guilty of this myself, I am happy to see I am not alone. After all, what are we left with? As far as we know there have been no official announcements from Lucasfilm about continuation of the films. We didn't discuss and dissect what we know and have seen already, what's the point of the letterzine. I'm inclined to agree with Jean Stevenson on one of the points she makes: "We could all lose interest. I'm afraid that might happen. However, as she also stated and I agree, "Not bloody likely! So, you people who want to write great articles such as Marcia's Vader article and Jean's Leia article, please keep them coming! ((Ed's note: Yes, please do! Material for SE--for the most part--isn't solicited! We need articles and reviews, etc. every issue! Come on, you guys! Marcia & Co. aren't staff writers--let's hear from the rest of you!))

Lastly, I have to agree with Melody Corbett's reply to Sandra Necchi. I have noticed for a long time that Sandra's letters do try to intimidate people who disagree with her. Hey, we're not here to intimidate. We're here to put forth our views of the saga, not to tear down other people's. Melody's right. Sandra's aggressive attitudes and approaches are never backed up with tangible evidence.

Again, Cheree, terrific zine! Hang in there!



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October 7, 1984

First off, I'd like to say that I hope Cheree decides not to discontinue SOUTHERN ENCLAVE. I know I'm not alone on this. Cheree, I know this must be getting to be a real pain in the rear thrusters, but I hope you continue with SE. Don't let a chosen few ruin it for you.

Barbara Izzo: Your speculation that Han is blind is a good one. It seems to fit, also. You mentioned things I hadn't noticed before, and it really gave me cause to reconsider. It bears thinking about.

Re Carole Regine's mention of penpals: I was one of the people who responded to her inquiry and we've had many long and detailed letters filled with conjectures. If anyone is interested in personal correspondence, please contact me. And thanks, Carole, for all the long and thought-provoking letters.

It seems the general consensus is appalled at both M. J. Barrowman-Harper/Jani Hicks and Ronni Sacksteder. It is really sad that people like these two prey on fandom, when so much of it is based on trust. Ann Worthington, speaking for myself, I'm sorry that you had to go through what you did.

Michelle Malkin: Loved your theory on achieving "oneness with the Force."

I imagine that Short Round was set up with foster parents when he and Indy returned to the USA. I'd like to see him in future movies, though.

I really enjoyed ROMANCING THE STONE, also. I must admit, I expected a ROTLA rip-off, but in a state of pre-IJATTOD weakness, went anyway. Wow, was I delightfully surprised!

Sorry for misinterpreting your letter about the Alliance not mourning Vader's death. My fault, and my apologies.

Tim Blaes: I like the idea of pop music incorporated in the trailers for a Lucasfilm movie. I thought the detective show, MIAMI VICE, does this very well, and would love to see it in the future in a LFL movie. Too bad the OSWFC doesn't agree.

Marlene Karkoska: I agree with your points on Luke's "gift" of the two droids. In

reality, what choice would Luke have? Jabba was not about to say, "O.K. guys, you've delivered your message. It was really nice to meet you and have a safe trip home. Stop by again in the near future." The droids were there for better or worse, why not use it to an advantage?

Cheree: It's too bad you don't want to do an Indy zine, but I completely understand. If anyone else decides to, please let me know, and if anyone would like to start a "round-robin"-type discussion, via the US Mail, with me, and others, please SASE.

P. J. LaVasseur and Barb Brayton: Well, whether the war is over or not won't be determined until the third trilogy (if it's made) is produced. We do agree, though, there are too many Imperialists for the Rebels to govern without a fight.

Sandra Necchi: I'm glad YOU said it; you shouldn't equate a character with some (and I'm also glad you emphasized SOME) of his fans. Han shouldn't be forced to suffer for a few. Not all Han Solo fans are raving lunatics, bent on the destruction of that evil devil-incarnate Luke Skywalker. There are a few rational fans, who also appreciate Luke. The same goes both ways, I'm sure.

I have to say, though, I thought it was very inconsiderate of you to put down Terri Black's article on color symbolism. Terri had obviously devoted time and effort to the project. If you had no desire in the subject matter, I'm sure no one was holding a blaster to your head, forcing you read it. You are entitled to your opinion; if you were not interested, you could skip it and read on. Others may have found it interesting, though. Now, please, I'm not trying to start a war here, the only reason I mentioned it was I would be highly upset in Terri's place. I've been an amateur writer and artist for years, and would be crushed if someone wrote me saying, "Who cares?" about something I had devoted such obvious effort to.

Marcia Brin: You say Vader has no idea of what Luke is up to, but Vader has the insight that Luke was on Hoth. It has been mentioned by a few that perhaps it is possible one cannot "recognize" a person through the Force, unless said person

is consciously using it. At approximately the same time as Vader's discovery of Luke, Luke was using the Force to bring his lightsaber to him. Also, you say that Leia, throughout the Endor sequence has no idea that Luke is in danger, nor seems to care. My argument is that Leia is in the middle of a battle. Though she doesn't show it, how can you know what she is going through mentally? Leia is too much of a professional (I hope!) to let her anxieties for Luke affect her work.

Sonia Blodgett: Thanks for correcting my mix-up. It's been a long time now since ROTJ.

Danaline Bryant: I agree, Luke could use a lady, but perhaps ROTJ is the wrong place for such an occurrence. They are in the middle of the last defensive battle, and romance should take a back seat. Han and Leia had to wait until after the bunker's destruction. I would have liked to see a female Rebel approach Luke with a dance offer, or some such friendly gesture, at the Celebration. Just something to let us know Luke won't necessarily be celibate.

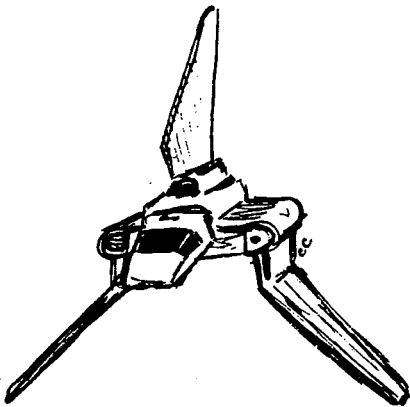
Kerri Smithline: Great new ideas to delve into!

Sally Smith: Han might not be THE hero, but he is A hero.

Elsie Bartok: Poor Cheree! I think it's been made clear, by now, that she wasn't declaring anything irrelevant, only trying to get us on to a few different topics, so that tempers cool a little. All she was doing (and correct me if I'm wrong, Cheree, but this was my interpretation) was to give us other points to speculate on. Which is what we've been doing so far. WITH THE INFORMATION RECEIVED IN THE SW TRILOGY, there is no way we'll be able to CONCRETELY AND IRREFUTABLY prove that Ben on Dagobah after Yoda's death was the Emperor in disguise, or that C3PO is mad at Luke, or that Han is blind. Or, on the other hand, that the Falcon is semi-sentient, or what Leia's cover was. Now, I'm not saying that someday we might not find out the answers to these questions, but for now, they are just conjectures.

Well, so much for this being short! I hope you don't decide to end SE, Cheree. You've been doing a great job so far, and I

know there are a lot of us out here who support you all the way. 'Till next issue...clear skies!



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A letter of comment--an epistle in response to the ideas of others. SOUTHERN ENCLAVE fills the bill.

Sally Syrjala spoke beautifully to the question of sharing ideas rather than allowing anger/fears to lead us into aggression. And Shelley Swan's lovely statement cannot be touched, much as Bev Clark's appreciation of Luke in re the father-child resolution has beauty of its own. I only wish my nero in SW was as easy to get along with as Shelley's. Instead, he stomps in and out of my life, and usually says things like, "Why don't you get off your duff and do your exercises?" "Er, I'm writing. It's more important." "Oh, yeah? How come pen hasn't touched paper all night?" "I'm thinking!" "Don't think about it. Do it!" You see my problem.

Bev, thank you for the discussion of the "unconscious" in Campbell's HERO WITH A THOUSAND FACES. Since we are all the products of an educated age and culture that examines itself minutely and immediately whenever anything happens, I think the mythic aspects and understanding of SW would be that much stronger if we could see it and Lucas had not consciously planned it. HERO is not the only text identified with those influencing Lucas, though. He himself has said (a) he would like to complete a degree in archeological and anthropological studies, and (b) any filmmaker who doesn't have a solid

background in such disciplines as well as theology and philosophy and the symbols involved, is at best irresponsible. Is it not possible that a man who knows both the substance of the myth and the entertainment forms he most enjoys could become the master storyteller of our time--consciously joining symbols and story in a retelling of the oldest tale?

All the characters are conscious constructs, Lucas alter-egos. (He has said he considers them all parts of himself.) This does not obviate the clear uses of the theory of the monomyth in STAR WARS. Just in terms of the call, the descent, and the return several characters can be used as examples. But even more telling are those things which are independent of the characters.

We begin with a wasteland (Tatooine) in ANH, a world that Owen at least is trying to bring to fruitful life. When we are told that the Empire has made a wasteland of what was once a flourishing Republic, the story matches the symbols. In the effort to restore what once was, we pass through a limbo-like area (space and technology), gain a swift glimpse of what can be on Yavin's moon, and enter a ghostly underworld of decay (Dagobah). Finally, we revisit the wasteland--where Jabba is trying to bring life--and we end on Endor, a gloriously bountiful forest. The land is green again: the devouring Empire has been struck in its heart.

Due to limited space, I will have to speak of other visual symbols in brief. The Millennium Falcon with her womb-like interior and her mother and lover aspect to Han as we first meet him is directly connected to the large number of other sexual images brought into the picture. Some of them are negative--the Rankor which eats its victims, the Sarlacc with its direct visualization of the term vagina dentata. Some are positive: the statue in the room on Bespin where Leia and Han talk is a graceful, clear crystal model of the DNA molecule; and the design on the girdle of Leia's harem costume is a stylized outline of a woman's reproductive organs.

On the subject of maturity and the growth of the individual (which Maggie N. brought up)

there are the snakes on Dagobah and their relation to such ceremonies as the Jewish bris and the myriad aboriginal ritual of a manchild snatching his life and maturity from the jaws of such serpents or serpent-like beings. The skeletons also found on Dagobah--dead trees, dead creatures--could be said to create a land of the dead, that place from which the hero returns with a boon for the good of all.

Then we do have the emasculating father in Vader and the emasculating son in Luke--each having taken the other's right hand off. Threepio is a symbol of the king in that he is man-shaped and he is golden in color--and the king is often the symbol and head of the entire land which must be brought to life. But here we are back at the characters.

Now, among them we have the king's daughter who goes into hell for the sake of her love. We have a young man who is called from nonentity on the wasteland into adventure, to the darkness of knowledge and who finally returns to his friends from that place. We have two older men who return--one from the wasteland, one from the dark--to active life (if only for seconds) and in both cases to the sacrificial actions which make possible the greening of the land. And we have a character who is called from the end of the beginning of life, who safely passes between the clashing rocks, enters and departs with knowledge to the belly of the beast, wins the love and hand of the king's daughter (and if the title Princess isn't enough now that she's a twin sister, Vader also works in his powerful king-father role to make her who she is) and descends into hell, dying to one life before being born to a new one.

Madeliene L'Engle (WALKING ON WATER) quotes Plato in speaking of the divine madness of the poet and goes on to say of her own creative spirit, "It is a frightening thing to open oneself to this strange and dark side of the divine; it means letting go our sane self-control..." to create, to give birth to the enspirited creation. Remember that Ben Kenobi was once called a crazy old man and that Sir Alec Guinness is said to have fought with Luke

over the extreme incoherency of the role as originally written. Then substitute the words, Jedi for poet and force for divine, and one has a clear definition of what I think Han has done in submitting to carbon freeze, what I expect Luke to do, to experience to pass his final exam and become a Jedi.

Karkoska's student teacher analogy does not hold, I think, for the complication of Luke needing no more training but not yet being a Jedi until his travails on the Death Star. Yes, there are many professions and activities which have a period of internship, residency or apprenticeship. But a student teacher must pass the exam (as must lawyers, doctors, nurses, jet pilots, drivers of cars) or they can be prevented by law from practicing. The question is did Luke pass? I think the evidence is inconclusive but hopeful.

The piano analogy (in re Luke's self-training) is better; it's apt to a point. That is where the amateur--who practices and plays the music for love and for the warm enjoyment of friend--wishes to perform Bach in Carnegie Hall. Harry Chapin's "Mr. Tanner" has been mentioned in SE before. The story is that a man who loved singing and whose friends loved his song was convinced by them to give a professional performance. He was creamed by the critics, and Chapin speaks eloquently of the sadness that so few people are arbiters for so many. But for me, the worst part of the story is that they killed his song--for he never again even sang for his friends, but only to himself, very late at night and very quietly.

I am comforted by the white triangle at Luke's throat. His song is not silenced; he is perhaps learning a new variation on a theme.

About that Emperor as Kenobi theory: an objection is voiced that for it to be true, Lucas (who said he was taking a break and might not do any more) would be faced with revealing his deception to a highly skeptical audience in the third trilogy. First, to me--and to most who enjoy not just a good story but the reading of it or the viewing, if you will--there's a great deal to be said for the surprise ending. In fact, one of the cornerstones of drama,

as discussed by Aristotle, is the moment of revelation of that which is a surprise, sometimes to the audience, always to the characters.

Second, as I have told my friends who mourn JEDI's open-ended nature, one need only wait for the first film of the first trilogy. EMPIRE threw certain assumptions carried from ANH into a cocked hat. Well, what if we are told from the beginning that the Emperor is a shapechanger? That Darth and Anakin are two different people? That "Lady" Skywalker has a son--no daughter, no twins? That Skywalker is her name, not Anakin's? I can think of several JEDI assumptions that would be challenged and some storyline confusion that would be answered, as well as new questions that would be raised.

I mean, even the choice of actors for the various roles could, in phenotype, change the picture. For hand in hand with the scientific reality of a binary system, as outlined by Clark, goes the interesting information that such a system is listed as a symbol of duplication in Cirlot's DICTIONARY OF SYMBOLS. And duplication immediately leads to thoughts of both the Clone Wars and the twinship. And the scientific reality of even fraternal twins--as we know it--says that Luke's mother must have brown eyes, or Leia cannot be her daughter and Anakin's.

I'm watching one of the PBS episodes of THE CONSTITUTION: THAT DELICATE BALANCE. Fred Friendly, noted commentator, has just closed the hour of learned discussion by saying that the debate on the balance of power will continue for the life of this country, "A little bit messy, but it's supposed to be messy."

Which brings me to whether the cooling of friendships over these movies is "sick." Having myself suffered both the waning and waxing of different friendships due to differing ideas of life and the living of it as well as the artistic expression thereof, I have to object to this vehement a term used in reaction.

I'll try to clarify with an outside reference. In an episode of CALL TO GLORY, Colonel Sarnac was put in the position of testifying against the con-

tinuation of testing and development of a particular fighter plane that was the brainchild and career hope of his good friend, Josh Farrell. Even their wives were friends. But a man had been killed, because the plane simply didn't work. Sarnac spoke his piece, quietly and firmly, and he and his wife got a harsh cold shoulder, apparently permanent, from the Farrells. To cap it off, a congressman's aide told him his testimony didn't matter; they were going to continue the plane anyway. Sarnac's reply: "That's what made it so hard."

He could have saved the friendship without affecting the outcome of the matter. But the ideal, the principle was more important to him. An initial conclusion is, the friendship wasn't true enough in the first place for Josh Farrell to respect his friend's integrity and like him for it. The fan's situation is similar--not exact; nobody I know wants to kill! We are in the process of talking about principles and ideals of life, and because we are both impassioned and inexperienced in our arguments but we cling fiercely to what we believe, then friendships are torn.

When these differences are exaggerated by the widely varying opinions of what constitutes positive behavior in a character and whether or not a given character is behaving in a given manner (which is then defined as positive by one person and negative by another), the sharpness of the delineation is only emphasized. For instance, last issue Mickey Malkin severely criticized INDIANA JONES and contrasted it with praise of ROMANCING THE STONE. I don't think we'd disagree on what actions are taking place on-screen in the latter. However, to me, RtS is every wrong thing Mickey applies--inaccurately, I think--to IJATTOD. We are looking at the same characters and seeing them from opposing points of view in terms of motivation, intent, skill, training. But as many said in the last issue, the whole purpose is to share ideas, with the object of perhaps seeing the world through someone else's eyes.

Now, Mickey asks for an explanation of why Han is allowed to scream and Luke isn't. No one said each couldn't cry

out against the pain. It is only questioned that Luke also gives voice to words, pleading for release from a situation to which he brought himself. My Devil's Advocate reminds me that Luke only begged because he had a father there to turn to, someone who might come through for him, unlike Han. But the last time I heard "Father, help me please!" in a story, it was followed by "not my will but Thine be done," and the sacrifice still had to be allowed by a loving father.

Again, this time a difference of interpretation. Barbara Tennison says she thinks that Luke and Leia are, perhaps unconsciously, working together to tease Han in the medical center on Hoth. I never got that read on Luke's part; and for me it is undercut by the expression of disappointment on Luke's face when Han comments on how "riled up" Leia has gotten with his words--and her reaction does reveal just as much of her feelings as their conversation in the corridor. I think it was not at all kind or nice of Leia to use Luke to get at Han; I think she has to pay for it by the end of the movie. But I do think that Luke wanted her kiss to be a true one, for him.

Tim Blaes: (First, Marcia's tendency to lecture has to do, I think, with her being a lawyer. It doesn't invalidate her arguments; it just makes them harder to refute.) I don't think a pop-song trailer is a good idea; but then I don't think Lucas is making "pop" movies either. Witness the dissatisfaction expressed by myriad fans in re JEDI--Luke fans as well as Han or Leia or Saga fans; look, too, at the disbelief/anger over INDY and the utter failure of MORE AMERICAN GRAFFITI to attract the audience of its predecessor. No matter how sweet the sugar, Lucas still seems to have trouble getting the medicine down us.

For instance, the question of personhood and self-worth between the sexes: Karkoska, in a denigration of the "Emperor-Kenobi in ROTJ theory", says, "Oh, and Leia isn't Luke's sister...so Leia doesn't have the Force and isn't the 'other' after all." The article never said Leia didn't have the Force; it only questioned the sibling/

twin relationship. Does Karkoska mean, then, that Leia's Force depends upon her being Luke's sister? Yoda says the Force is everywhere, "Yes, even between the land and the ship." Yet Luke's identification of her as the Other seems tied to the notion "the Force is strong in my family." Must all true Jedi be Skywalkers or related to them? Pauline Kael in her review pointed out something on this idea. She thought, and I agree, that it was remarkably undemocratic to be talking in terms of inheritance and bloodlines being the only guarantee of knightly potential or abilities or just general good worth.

Now, in my everlong search for the interesting, strange, peculiar and possibly meaningful in SW, I offer more noted curious coincidences and fascinating facts.

Threepio's name has been tickling my brain for a while. For instance, Artoo's name--in light of the twinship--could be read "there are two". Neat, huh? I know it's "Reel 2, Dialogue 2", but I think my interpretation is interesting--especially since Artoo seems to have a kind of affinity for both Luke and Leia. Isn't he programmed by her in the beginning; and isn't he blasted by electric blue fire just before Luke is? Anyway, Maggie Nowakowska said something about "certain point of view" in regard to RASHOMON (fantastic film!) and later referred to CPoV. Do you see what I see? See Three Points of View. (C-3PO(V). Wow! as Shorty would say. Fits in with HIDDEN FORTRESS, too.

(Also, Maggie, both you and Bev mentioned Campbell commenting on STAR WARS. I'd love to hear the particulars. Do you have a tape (audio or video)? And when he mentioned Faust, did he do so in context of the whole trilogy or before JEDI or before EMPIRE? More, please.)

Now, Threepio has that control box on his back and the shape of its cover matches the loops that Han has on the back of his vest. I mean, why would anyone have them there? You can't put tools back there because it's hard to get to them and besides if you sat down, you could break your back. Just an interesting thought.

Finally, the Parsec: I first saw SW:ANH with a Washing-

ton, DC sf club and with many others I cringed in horror at disbelief at the famous "parsecs" line. As I recall even with the magnificence of the visual shift to hyperspace and the fun of the movie, the line garnered more comment than almost anything else. I know that fans have come up with (and tried to anyway) various ways to make Solo's claim reasonable to an audience which shouts at the screen, "a parsec is a unit of distance, you fools--time!" I myself struggled years with a linguistic explanation (re the evolution of language of people accustomed to travelling across parsecs worth of space every day) and often fell back on the "Well, this is a science fiction fantasy, and it's just a movie line." Besides, there is the funny look Kenobi gives Solo like, "I don't believe you say that!"

But it still didn't feel right. Finally, after too many years working without facts, I went to the dictionary--after JEDI. That's important, since 'cos a parsec (combining "parallax"--the apparent change in position of an object--and "second"--a degree of arc) is the distance from which a body observed from Earth has a parallax of one second of arc. So what? Well, how many units of distance have to do with a "certain point of view"?

And, oh, a semantic question. It occurred to me a few friends a while back that the Kessel Run could be read in different ways. Granted Threepio's line about the spice mines of Kessel and that it implies place name--but if Solo or the Falcon made the Kessel Run in less than 12 parsecs, what is Kessel and what makes it run?



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October 24, 1984

Before I get back on the ol' soapbox, I have some business to take care of. First, I want to make a correction in my letter appearing in SE#4. It's on page 44, bottom of column three, and it should read as follows: "Remember what Jesus said to a certain faction of first-century Jews...it's just that these particular Jews..." That's it. Strictly a historical reference.

Next, my profound, abject apologies to Master Yoda for calling him a fungus. It was just a joke. I didn't even make it up. (I wonder if the person who did remembers doing so?) It ain't easy being green.

Last, but not least, I have some exciting news. The Eddie Bauer Company will soon be offering "The Authentic Indiana Jones Hat." It's not in a published catalog yet, but it's already in stock. It's made by Stetson from fur felt, so it's rather expensive--\$49.95, plus state tax if it applies to you. You can order it over the phone if you have a credit card. The number is 1-800-426-8020, in the continental United States (except Washington State). Ask for item number 1835. (You might even get me on the phone. Maybe.) If you don't have a credit card, call that number and ask to have a catalog sent to you first class mail, and you'll get a catalog with an order form in it which you can use to make your order, using the same item number. That's about as uncomplicated as I can get it. (I could gloat, seeing that as an employee, I get a 30% discount. But I can't afford it even with the discount. Waah!)

I was extremely interested in Barbara Izzo's postulation that Han is blind. Part of the interest comes from the fact that at one time I had toyed with the idea of a story in which Luke goes blind and learns to use the Force to see. But as I say, I only toyed with it, and that briefly, so I never developed the idea nearly as far as you did. You make a good case for the foreshadowing of it (interesting pun) as far back as ANH. The point I find

especially compelling for Han himself is the fact that he doesn't fly anything in ROTJ. I could believe this theory. (Poor Han...course, he doesn't seem to be suffering.) The idea that he loses color and two-dimensional vision is particularly interesting. I wonder, though, if this sort of blindness would absolutely prohibit him from flying, or if with practice he could pick it up again. The toughest part would be dealing with the onboard computers and their readouts. But I tend to think it could be done somehow. Just because Dr. McCoy said Diana Muldaur's character couldn't fly spaceships doesn't mean anything in the Star Wars universe!

Well, I don't think I have time to say anymore. I'm at the back of the zine already as it is. I do want to say that I think everyone's making a great effort to tone things down and I hope it continues! I don't mind different opinions at all as long as no one gets hyper. I'm glad Luke isn't a verboten subject, because he's my favorite subject (even if I'm not of the Cathedral of Luke). Keep it up, all!



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October 26, 1984

Another good issue of SE; on with the comments.

Barbara Izzo: An interesting idea about Han's being blind, but I don't buy it. I don't see any great meaning in Han's being clumsy, other than the fact that Harrison Ford (despite being talented and fun to look at) is a bit of a klutz. And if Han could distinguish "friendly" auras, how come he didn't know Chewie was in the chicken walker, huh?

Bev Clark: Nice discussion of the monomyth. And I want an Ewok "Damn Right We're Cute" t-shirt, too!

Carole Regine: A good defense of Luke, thanks.

Tim Blaes: The idea of a pop soundtrack for the trailer strikes me as a little odd, too. I think it would detract from the otherworldly nature of the SW universe to have American rock and roll playing in the background (and then showing up ad infinitum or ad nauseum on the radio). "Heartlight" for E.T. was OK, but that movie was set on Earth.

At Worldcon, I went to a panel about SF on TV, and the executive producer of the "V" series was one of the panelists. I've got a REALLY bad feeling about this--the guy was an incredible mundane and a total jerk. And reading the article in the new STARLOG makes it look even worse.

Barbara Tennison: Hi! Why is it you always say the stuff I want to, but you say it so much better than I do?

Marlene Karkoska: I agree--the main reason Luke was probably wearing black in ROTJ was that it looks neat on film (always a big consideration of George's--I think that could apply to most of the "symbolic" colors). And he did look SO nice in it...sigh.

Laura Virgil: Your name etymology facts were very interesting, though every book of names I've ever seen lists "George" as meaning "farmer" (hmm...wonder if he knows how to fix vaporators?).

Jenni: You're envious of me? Gee, thanks. And I agree with you on marriage--I for one am not "chained down", far from it.

Pam and Barb: Just wanted to say "hi"; I think we pretty much discussed everything at that party Saturday night.

Kerri Smithline: Whaddaya mean KITT isn't sentient? I think he's more sentient than Michael! And I'm in favor of "Corell" (yes, I know it sounds like dinnerwear, but that's not MY fault). ((Ed: what sort of dishes do you suppose Han uses on board ship?? Corellware, of course!))

Maggie Nowakowska: Terrific point about Kurosawa movies, I'd been meaning to bring them up myself. HIDDEN FORTRESS is a whole lot of fun, and it's easy to see how it influenced SW. You left out SEVEN SAMURAI, though; there are some real parallels there, including some blocking (and the fact that the movie starts with the words "It

was a time of civil war...!").

And some general comments:

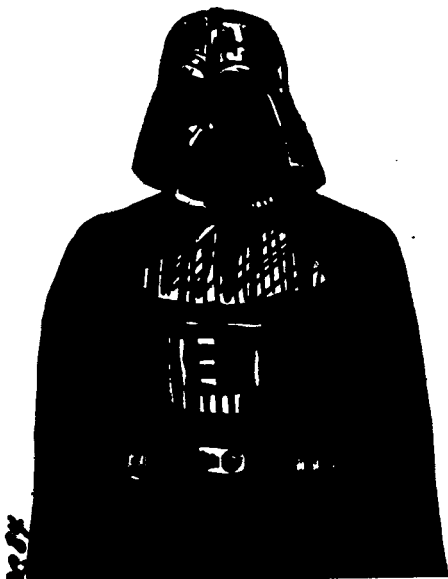
1. Would anybody interested in mudslinging please start doing it in personal correspondence, or at least settle it once and for all with blasters at thirty paces?

2. How come SW active fandom (and come to think of it, media fandom in general) is so overwhelmingly female? Is there some deep psychological or sociological meaning to this? And what about the few males who are in zines (attn: Tim)? Why are they there? Anybody got any ideas?

3. I don't think we're going to fully understand some of the events in ROTJ until we see the other 6 parts--just like some things in ANH and TESB didn't make sense till ROTJ.

4. Anybody besides me and the people I was sitting with at the Worldcon triple feature of the SW movies notice the guy up in the projection booth looking embarrassed and/or amazed every time the audience went nuts during ANH? I don't think dear ol' George could quite figure out what to make of us (he's created a monster...). But at least he was there to keep the stupid projector in focus (personal to Mr. Lucas: Grow the beard back, please!).

Lastly (aren't you glad?), I might add to my profile that the two VCR's are named Luke and Darth (Darth is big, black and has lots of winkyblinkies; Luke is smaller and is back and silver. It seemed the logical thing to do at the time!)



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Editorial: We didn't misunderstand the editorial in #5; we just believe it's one thing to state a position, defend it, then go on to other topics; and it's another thing to grind topics and opinions to dust time and time again. We never got the impression you were censoring any topic or anyone just asking politely for calmer, more collected tones, and less fire and acid throwing. No letterzine that allows opinions and discussions to be aired is irrelevant or frivolous. Unfortunately there are those who believe any request for less stridency and a bit more tactfulness no matter how politely put, is a personal affront to them. It's not what is said so much, but how it's said, that invites others to respond in kind. No matter what one edits there is always a letter or two that cannot be printed in part or in entirety because of careless comments that could lead to libel suits, simply because consideration and common sense have been pushed aside. If these comments seem strong enough to sprout legs and walk that was the intention. After reading some of the letters in #5 and of course in previous SE's, our sarcastic slip was fair-to-midling tame. Occasional sarcasm isn't bad; habitual sarcasm is. If Cheree wants to throw in the towel, we wouldn't blame her or start name-calling. It just means she's not masochistic. We will gracefully abide by your decision, Cheree.

"And in this Corner": Everyone has the potential to fall. The Emperor feels he is talking to Darth Vader, there is no longer an Anakin Skywalker. The Emperor no doubt picked up Luke's "aura" before Dagobah. Vader used the threat of turning Leia to get Luke to come out and fight; whether he actually would have done so is another matter. Vader did not become one with the Force; Anakin did, in his original body. He might look somewhat older, being scarred, and not having been exposed to natural light for sometime.

The second possibility seems logical enough. It's kind of like a split personality.

To Kenobi, Anakin was devoted to all intents and purpose. So, from his "point of view" he was telling the truth. I think it has a great deal to do with his guilt over having caused all of this in the first place.

Barbara Izzo: If Han couldn't see, it would have been more logical to say so, and not volunteer to lead the Endor mission, because he would be a hindrance. It wouldn't make sense for him to try and rely on something he doesn't know how to use; the mission was too important for that. We did not think of Han as being clumsy or inept in ROTJ. It was stated that his eyesight would return in time; presumably it did on the way to the fleet, or shortly thereafter. It seemed to be improving on Tatooine.

Han seemed to be sharing the flying chores with Chewbacca just like he always does. In the bunker, Han was planting charges; there was no reason for both of them to be looking at the screen. We figured he just made a mistake in his rush to get the bunker door open. It happens to the best of us.

It's amazing what pressure can do; look what happened to Scott Hamilton, a world class skater, during the Olympics. In the briefing, Han seemed to be looking toward the speaker just like everyone else. When the Death Star blew, he needed not to have looked up right away to know what had happened. He seemed more concerned about Leia and Luke at the time. He would have been easy to hit with Ewok during the battle, even if you could see them clearly when the battle was taking place in such close quarters. Han's comments in the novel had to do with a different approach to life, different attitudes. I figured he looked down at the twig because he was so surprised he actually stepped on the daisy thing.

Though we don't share your theory, it does make for interesting speculations; and I appreciate the chance to discuss it.

Bev Clark/Barbara Tannis: Thank you for your clarifications and astute observations of "monomyth". Both of you have answered a pressing question.

tion and have taken the time to cite references; such consideration was greatly appreciated and respectfully mulled over. It is good to know the concept of the monomyth is not set in concrete.

Michelle Malkin/Carole Regine: Another thank you. Michelle, your "Explanation of Shoddy Wording" was graciously accepted and where you came from and where you went with your argument is much more clear. We appreciate the fact that you did not take a simple questioning stance and interpret it as an Inquisition. Michelle, Barb here. I really liked TOD. Believe me, I've seen much more violent films than that, and avoided others even worse. (HALLOWEEN, FRIDAY THE 13TH, now that's what I consider gory!) Let's face it, nasty people do nasty things, and these people are definitely nasty. I too liked Indy better in TOD, because it expanded on those qualities that were present in RAIDERS. And Harrison looked Fabulous! I am presently drooling over the posters I bought.

Carol, if what you say is possible and the Jedi are not a military order, it begins to tie in with what Michelle said about "specialists" in the ranks. Could the Jedi "warrior specialists" be mercenaries if need be thereby obtaining rank through the forces they fought with? Were there also teachers, leaders, diplomats, healers, etc.? If so, the Jedi are obviously going to use each member to the best advantage for the abilities they have. Okay, here's where we dump the worms. If Leia is "The Other", maybe, and it's just a maybe, her talent is diplomatic, not warrior. She could be taught to fight, BUT, she wouldn't be as effective as Luke who seems to be talented as a warrior. We can hear Maggie in Seattle laughing over this out here in Denver. Anyone familiar with the "ThousandWorlds" knows it's an idea that's been around since SKYWALKER I. And since we've never seen it come up before, has it occurred to anyone else that the "other" may have been seen in the trilogy but will not be revealed as such until the 7th part? Since Luke didn't croak, the "other" wasn't needed in ROTJ. Or, if you think Leia is the "other", then she was not

used in a warrior capacity because she was not needed. Briefly, Michelle, your argument as to the nature of the Light and Dark side is good. If what you propose is possible, it would stand that a Jedi would strive to find and maintain a balance so as not to be so dominated by the Dark that reason is wiped out, or by the Light, which would make one cold, unemotional, distant. (Shades of Spock.)

Tim Blaes: UM, Barb and I aren't in total agreement here, so I'll give you our reactions separately. Barb: I don't know, I really liked the second part of V; I was on the edge of my seat the whole time. Elizabeth's actions were kind of interesting; of course, I wanted to know what was going on, but that didn't spoil it for me. I'm looking forward to the series, because heaven knows none of the other new shows look that good. I thought the lizard baby was pretty sympathetic in the film; I felt sorry for him when he died. As to how he was born, I believe the Visitor children are more precocious; it's like baby alligators breaking out of the shell and heading for the water with little or no help. Pam: My first reaction was some disappointment, I wasn't impressed with Elizabeth's sparkler effect, I think that portion anyway could have been handled better and more intelligently. I'm going to reserve any further judgment until I see V again this week.

Marlene Karkoska: Another good letter. We thought Lucas always had an outline for nine episodes, or, three trilogies. It seems we remember reading where Mr. Marquand said he had read all nine of them.

We know it's a cliché, but the best defense is a good offense. Maybe Luke took the Berlitz course in Huttese?

You're right, Leia got involved in Han's rescue by her own choice. It looks like we'll have to wait until sometime next year to see for certain if Han was wearing his blaster during the celebration.

How would we have felt if Han Solo had died? Terrible! But we guess we could have lived with it, if it served a good purpose.

Thank you for the compliments on our letter; they were much appreciated.

Laura Virgil: We were going to make a comment on this subject, but we see it's not necessary.

Karen Finch: WAIT! Don't kill us yet! We weren't trying to run Indy down, far from it. We were just trying to make a point about Luke, that he showed great courage, too.

Maybe there are enough women in SW, maybe there aren't. We don't need to see twenty thousand women parade across the screen to know they are there. Good point you made.

Sandra Necchi: We certainly can't buy your basic premise that the SW films (especially ROTJ) are sloppily made. We just didn't see that, at all. If George Lucas doesn't know his own story, who does?

If a Sikh or a Moslem were watching TOD, he might see it differently. The whole point was that the villains were not good Hindus and the villagers were.

Mary Urhausen: Thank you for your kind words. We like GL, too, and we are grateful for all the pleasure he has provided, and rather selfishly, for all those opportunities to see Harrison Ford on the screen.

Hey, I (Barb) bought THE WOOKIEE COMMODE in LA, and soon I'm going to read it. Really! Are you really going to have those t-shirts? I want one!

Terri Black: We like getting huge zines with great things in them, but we wouldn't mind getting material that was spread out over several smaller issues. Especially if it made them less expensive.

Danaline Bryant: We must agree with you. It would be fun to read all the stories wherein Luke gets the girl.

Sally Smith: Where have we been? Where have you been? I (Pam) couldn't attend Star Con but maybe we can have lunch together at AltiEgos Con in April? I wouldn't miss Ann McCaffrey for the world.

Hi, Sally! Nice talking to you (Barb). You saw Harrison in person? I'm green! She What? (Pam)

Elsie Bartok: If we offended you please accept our apology, because it was not our intention. If fact we went out of our way to avoid that. What we were trying to do was make it clear that we were presenting valid reasons for Luke leaving the Endor mission and not just

making excuses. We still feel the reasons are valid (though your comments are appreciated); we will stand by them.

The best word to describe Luke's conviction, we guess, is faith! But not blind faith, he was ready to do what ever was necessary. It all comes down to whether you believe Luke made the proper decisions in ROTJ, and took the proper actions. We believe he did. I (Barb) feel even more strongly about this having just seen the saga in LA, and seen how things have come together. "I'm a Jedi, like my father before me." Truer words were never spoken.

If anyone has a chance to go to a SW marathon, do it! I (Barb) recommend it highly, though not necessarily from midnight to 7:00 a.m. It was a wonderful experience.

Finally: There is a good story by Zeek and Nussman in WARPED SPACE #49 called "Testing Ground." It puts Anakin in a similar situation as Luke vis-a-vis Bespin, and it relates the consequences of Anakin's not leaving. A very interesting story.

Sandra, Marcia and Melody, we don't want to get into a crossfire, but perhaps if you tried talking to each other rather than at each other, you might communicate better. And we have to get rid of this Church of Ford business; it's really unkind and unfair.

We might as well discuss whether or not Han is a closet Jedi. We don't think he is. If he were, ROTJ would probably have been the proper time to reveal himself; he could have been used in that capacity. Of course, if he were a Jedi, he would have been able to use Force-sight, which would shoot down the earlier argument. We feel he is an unconscious Force-user, and we would be very surprised to find he still didn't believe in the Force by now. If, later on, he wants to learn the ways of the Force and has enough talent to make his training count, then it's his decision.

Thanks for the joke, Cheree!

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October 25, 1984

Wow! You actually printed my letter! I don't know whether to be happy or embarrassed about making such a fool of myself (it looks so different in print). Despite my embarrassment, I would like to thank Cheree and all other other people who are encouraging less vocal STAR WARS fans like me to participate. Now that you've got me, you might not be able to get rid of me.

Did any of you read AMERICAN FILM's May 1983 interview with George Lucas? In that interview, Lucas said that the STAR WARS saga has a good mother and a bad mother that will appear in the First Trilogy (as all faithful SW fans know, Darth Vader and Ben Kenobi are the official bad father and good father of the Saga). I've already speculated that the good mother is Luke and Leia's mother and the bad mother helps bring about the fall of both the Jedi and Anakin Skywalker. What do you guys think?

Bev Clark: I know this doesn't really have anything to do with SW, but could you give me your opinion on something? You seem to be interested in quantum physics, so do you know about the old philosophical argument about whether physical indeterminacy does or does not exist in the universe? If you do, and you do believe that quantum theory is a valid theory, do you also think that physical indeterminacy does exist in the universe? (Note: in the SW universe, there seems to be conflicting opinions on this subject. Obi-Wan, in ANH, says, "In my experience there is no such thing as luck," while Yoda, in TESB, tells Luke, "Always in motion is the future.")

Michelle Malkin: I totally agree with you when it comes to ST3: THE SEARCH FOR SPOCK. I think I sat there the whole time with my mouth hung open, thinking, "Wow! And I thought ST2 was good!" I think the ST movies have set a precedent in movie sequel making--the movies get better, not worse, as they go along.

Tim Blaes: I read the X-Men and think I could draw some parallels between Dark Phoenix

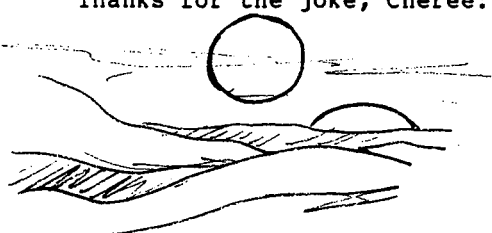
and Darth Vader, too. I could even draw a couple of parallels between the Jedi Order and the X-Men and New Mutants (you know both have mentors that go on and seek youths with latent talents, teach them to develop and control their talents, and then send them off to protect the Galaxy and mankind). If you want to talk about the X-Men I'd be happy to.

Sandra Necchi: I think that Han has fallen victim to the "too much of a good thing" syndrome, too, but don't you think that you are being a little too harsh with the people who are criticizing Luke? However, I do agree that some people are unfairly criticizing Luke when they fail to mention his good qualities along with his supposed innumerable bad qualities. I also wish people wouldn't point out a bunch of "wrong" things that Luke supposedly did, and then cite wonderful selfless things that Han did everytime as examples of what Luke should have done. I don't like to believe that all the critics of Luke in SE are unbiasedly questioning Lucas' morality, but I can't help but have a couple of doubts when unfair criticism is being passed about.

Melody Corbett: I think that Luke is the young knight that Marquand mentioned. While giving the interview, Marquand probably didn't stop and consider that Luke wouldn't technically be a full Jedi until the end of the movie.

I don't want to sound ignorant, but what does the acronym IDIC stand for? (I'm a relatively new fanzine and letterzine reader, you know.) (Editor's note: This comes from STAR TREK and is a Vulcan concept standing for "Infinite Diversity in Infinite Combinations". It means that we should celebrate all differences combine to enhance and enrich our world. And don't feel ignorant; I've been an active fandom for 13 years and I still have to ask about acronyms now and then!))

I have so many other things to comment on, but Nov. 1 is drawing near and I have a calculus test tomorrow (may the Force be with me). Before I sign off, I would just like to say one thing. Even though our fans are a diverse lot who share only common quality (besides



their love is SW) is their stubborn convictions about their differing opinions, I do think that the breakup of friendships and the possible downfall of fandom is extreme and unnecessary. Like Cheree said, all this acrimony and factionalism is making something that is supposed to be fun depressing. So, in the interest of keeping SOUTHERN ENCLAVE going, let's not try to take all of this too seriously (and let's see some more respect for other people's opinions. Sarcasm isn't very nice). I also hope that you continue with SE, Cheree, but only if you still find it a love of labor...er...labor of love. As it is, I wouldn't blame you if you chucked the whole thing (a person can only take so much), but, if it helps, remember that SOUTHERN ENCLAVE is appreciated and I thank you for having the patience of Job. MTFBWY!



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October 24, 1984

I am so happy I decided to subscribe to SE because you have outdone yourself with the last issue. You are to be congratulated on your efforts and I sincerely hope you "hang in there" because you are offering a valuable service in fandom. Even though things get "hairy" once in a while, I really think there are lots of things to discuss, and I hope fans continue to do so. It is also my fervent hope that fans with different ideas and preferences don't attack others for their ideas and beliefs. There is room for us all. Let's just put our points across in a logical manner and perhaps others will see what we see.

Below, I'd like to toss out a few ideas to see what my fellow subscribers think:

1. Find the "hidden" sentient beings in the Saga. I vote for: (a) Threepio with R2 as his "computer"; (b) the Falcon (I agree with Patricia D'Orazio that Threepio's line in TESB was not so much a throw-away as a "give away". Her theory about his knowing 6 million forms of communication doesn't ring true. If so, why the peculiar dialect from the ship's computer and why did he say, if he were so versed in so many languages, "Where is R2 when I need him?"

2. In line with the above, who owned the Falcon before Lando Calrissian? How old is the ship and was it always a freighter? I know these questions will only be revealed in the first trilogy, but does anybody have any ideas now?

3. In the last issue, a subscriber brought up a question regarding the Jedi Knights. Were they or were they not a military or pseudo-military organization? They were the "guardians of justice", I think Kenobi said. I would tend to believe it might be more of a police force than military.

4. In TESB, Luke asks Yoda: "Is the Dark Side stronger?" Yoda answers, "No, quicker, more seductive." Surely when we think of Jedi Knights, we think of the Light Side of the Force and, just as surely, I can't believe they are told that to become a Knight faster, the Dark Side is the quicker, easier path. As far as we know, there were no Jedi Knights who were members of the order who had fallen to the Dark (discounting Vader). My question is: Where is the point a Light Side Force-user who, all through his training, has been told that the Dark Side is a "no-no" and that he will not be a Jedi Knight if he turns to the Dark, where does the moment occur when he does fall? Surely Vader wasn't the only Jedi to fall to the Dark.

5. Throughout the trilogy, we see Yoda and Ben (members of the Jedi order) wearing earth-tones--even Anakin appearing in spiritual form in the same type of clothes. Why then did Lucas choose to dress Luke in black? Just another inconsistency--or is it? Perhaps the first trilogy will show us the Jedi dressed as Luke. I find it ironic that the "bad guys" in the guise of the Empire's storm-

troopers dress in white! Or, do you think "fallen" Jedi dress in black? Case in point--Darth Vader!

6. I'm afraid I've missed something--where is it mentioned (in either the three movies or novels or other sources that Bail Organa is not Leia's real father or that her mother died when she was very young? For the life of me, I can't find that anywhere. Can someone of you help out on this?

Enough about the Saga. I have a few thoughts about other things in fandom I'd like to voice. One of them is the hassle zine editors must go through to have their creations ready for MediaWest. Granted that this is the one BIG gathering a year, but as an enthusiastic reader of all fanzines (Trek and SW), why must we wait for this once a year happening? Maybe if editors didn't limit themselves to this date they could put their zines out more often (hear, hear!) and maybe if they kept them smaller, the cost would allow them to come out at least twice a year. I, for one, would like to see more zines, more times a year. Once we've finished with the zines that come out at MWC, it becomes a really "dry" time. So, please, editors, think about it.

((Editor's Note: I certainly have, especially after the mad rush I had to go through in order to get A TREMOR IN THE FORCE #1 ready for MWC this spring, and I vowed that I would never again gear a zine specifically for a con. TIF#2 has been done a much more leisurely schedule and should be out in January.))

Although I haven't been fortunate enough to have ever seen Tom Baker (my favorite Dr. Who) in person at a con, I have seen him interviewed on TV, in fact, just recently on a PBS special. I agree with Laura Virgil. The man is entitled to his opinions and obviously he knows whereof he speaks. I'd be inclined to give his views more credence about the Saga or any other SF movie, because he has mentioned his interest. If nothing else, his charming accent makes you want to believe! Again, thanks, Laura, for telling us about Tom's opinions. After all, he is The Doctor!!!

Marcia Brin's article "And in this Corner..." had to be the highlight of the past issue.

For a long time now, people have jumped on this lady because she goes into such detail. They berate her for putting forth what I consider to be very logical arguments (someone mentioned she was a lawyer). Some also want discussion of the Saga to stop. For all of you who have voiced this I want to issue a challenge. When you can come up with an article such as the one above--on a different subject--when you can put all Marcia's logic and thought and conviction into it, then I might agree with you. However, until you come up with premises and arguments and points of logic about other parts of the Saga, don't stifle people such as Marcia and Jean Stevenson for their ideas. Where are yours?

Now, for the one line that really sends me up the wall--"It's only a movie." Yes, it is only a movie. But if we're not allowed discussion of ideas, what the hell are we doing reading and writing to a letterzine? Thank God for the people who are so involved in the Saga. Thank God they see more than others and thank God they have the courage to tell us about their visions. For all those who wish to stifle ideas, not one of them has come up with an original idea of their own. Hey, we're willing to listen. How about it? If you feel "it's only a movie," then maybe you shouldn't become involved. Fandom to me and opinion is the only way to be involved!



Dr. Mary Urhausen
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October 21, 1984

Well, so much for the great idea of LoCing SE#5 right after reading it! This is the zine that went West with me: SE5 arrived just a few days before I left for LA and WorldCon, so I tucked it in my suitcase and

took it along. It breezed along with me through the heartland of America, from Wisconsin, through Illinois, across Missouri, where Samia Martz and I joined forces (no pun intended). It accompanied us across Kansas, Oklahoma, Texas, New Mexico, Arizona and finally into California and LA. I'm afraid it was pretty much neglected once we got to the Con (I just don't read much at a WorldCon--sorry!). But it got passed around to a few people along the way. Then it came home with us again, up the coast of California, across into Nevada, through Utah, Colorado and Kansas again. Finally, it soloed with me back through Missouri, Illinois, and home to Wisconsin. A well-travelled letterzine!

Unfortunately, it is now once again barely a week before the deadline and I'm just now sitting down to write my ad copy and this LoC! Some things never change! So what may once have been a long, coherent LoC, addressing letter-by-letter some of those zillions of remarks I penned in the margins of SE5, will now be my usual mishmash of disjointed comments. Remember, readers: You have been warned!

The first and most important remarks I want to make are on your editorial, Cheree, and on some of the backlash/brouhaha it seems to have caused. First of all, I sincerely hope all this does not sour you to the point of making you give up publishing SE. I say this for two reasons, one of them very selfish and personal, and one of them more objective. I enjoy this letterzine so much that I would hate to lose it. The diversity of opinion in SE is like a tonic--sometimes bitter, often unexpectedly flavorful, and always invigorating. I don't want to see you stop publishing SE because I don't want to stop reading it! The other reason I don't want to see this controversy make you quit is that I think that would say something about the nature of SW fans and letterzines and fan opinions that I don't think should be allowed to go unchallenged: namely, that we can't tolerate deep and genuine and unresolved differences of opinion. I happen to think fans and fandom can tolerate those differences of opinion (hell, we all do it every day in our mundane lives, regarding reli-

gion, politics, and even sexual mores!). I'd hate to send that message to fandom, and even the rest of the world, that hey--can't disagree, or even get a little down-and-dirty about it without having to pull back a go home.

I don't think you're trying to "sanitize" LoCdom (is that even a real word??), Cheree; think you're trying to preserve everyone's sanity and feeling in what has undeniably become a real pig-wallow of a feud, a I admire and sympathize with you in that objective. But think maybe you're taking on responsibility that you don't need to, even as a responsible and concerned editor. Some of us were talking about this very thing at LA, and the general consensus was: "Let them suck. Have at it!!" If the name-callers and hair-pullers want to call names and pull hair, let them! It's not your problem; you just publish the "news", you don't invent it. I can understand why thoughts of lib suits, etc., may be dancing before your glazed eyes sometimes; but unless I'm being awfully naive, I don't think anyone ever has or ever will blame YOU for what the LoC's are writing about people. Leave the arguments to the principals and the hell with 'em!!

As both a Luke and a Han fan (*gasp!* Yes, we do exist gentlefen!), I have mostly observed, and occasionally even indulged in, this fray with certain bemused good spirit. No matter what anyone has called me or my opinions, whether in public print or in private correspondence or conversation, I have not felt the need to respond to like abuse. I don't know about other fans (whether Luke Han-, or Luke-and-Han), but I just not so thin-skinned that I take all this that personally. I mean, I know what I'm worth and I'm secure in my evaluation of "my" characters; a little muck-flinging isn't exact grounds for homicide! I agree that a lot of the "analysis" has deteriorated to the "bleat you and the spaceship you fly in on!" genre, but I don't think that would have happened if people would have been willing to do one simple thing: ADMIT PUBLICLY, THAT PEOPLE CAN DISAGREE--WITHOUT ONE OF THEM HAVING TO BE "WRONG" AND ONE OF THEM HAVING TO BE "RIGHT"!

So, to summarize (I can already feel the irate fans breathing down my neck, so this will have to be brief!): Please don't stop publishing SE because of the way some fans are behaving, Cheree! Leave the responsibility for their behavior squarely where it belongs and always has belonged: with them. Let's make fandom and LoCdom (hey, I like that!) a little more "shockproof" and get back to some more "serious fun".

Whew! Enough of that! Somehow, I find that the preceding has made almost everything else I was going to write about seem rather pale by comparison; so I'll confine myself to just two of the things I was going to mention.

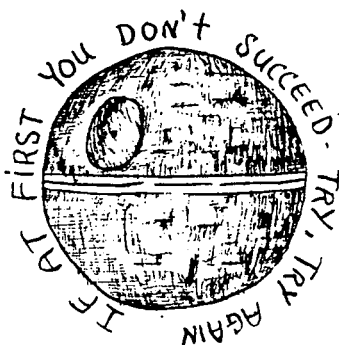
Jeanine Hennig: Hi, Jenni! I couldn't let your comments to Danaline Bryant pass unremarked, because they cry out for an echoing "AMEN!" from an unmarried fan! Since when has this horse poo-doo notion that married=dead invaded fandom and fanfic?? I, too, am sick and tired of the smug assertions that Han and Leia "can't" find lasting happiness together because marriage will destroy one, the other, or both of them. What a crock of excrement! There must be other happily married fans out there who are either laughing up their sleeves over this--or ready to crack a few heads over it! Or are all of these "it'll never work" fans bitter divorcees, or frustrated singles? Personally, I can't figure out quite what their problem is...unless we're back to the old Han-as-Superstud and Leia-as-Superbitch myths again--and we really don't want to be back there again, do we?!

((Editor's note: Speaking as a happily married fan, I can truthfully say that my marriage has made me a much better person than I was ten years ago. The security of a loving, supportive partner has given me a quantum leap in strength, self-confidence, honesty, maturity and creative freedom, as opposed to the shy, introverted, inhibited person I was when I met him. I have never felt constricted by my marriage to Randy [well, maybe once or twice, when I was sorely tempted to run off to California and throw myself on Harrison Ford's doorstep]. He has always supported and encouraged--or at least turned a tolerant eye--on my fannish

activities, whether it was publishing zines or writing stories or taking off for an out-of-town con without him. Our marriage is secure enough to allow each of us our respective passions as well as our mutual ones. I don't see any reason why Han and Leia's relationship couldn't operate just as well.))

My last remark is another blatant plug for the next issue of our zine, THE WOOKIEE COM-MODE, which will be out for MediaWest*Con 5. Someone has written a serious, thoughtful, but humorous story about Luke and Leia confronting the "residual" and decidedly non-sibling feelings they have for each other: I know, because Karen Ripley has written it, and it will appear in WC#2! Only one of the treats we have in store for you all!

Thanks again for the forum, Cheree. I hope I will be saying this four times a year for a long, long time to come.



Handwritten: Danaline 54

Danaline Bryant
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October 9, 1984

My LoC will be much shorter this time (stop applauding, Cheree!). Reality has pushed fandom to the back burner lately and right now I don't have the time to do point-by-point comments. But I do have a few comments in general to make.

I recently ran across a mainstream SF zine that favorably mentions two SW actifen. I was thrilled to see that inroads are being made on the negative feelings many mainstream fans have about media fans. I thought the fans mentioned would enjoy reading this and also figured the rest of SE's readers would enjoy it as well. Here's the quote:

"This article had its beginning at Norwescon last March in the fan room. J. Kaufman had set up a sketchy 'program' of discussion subjects, one of which was 'Media Fen meet Fanzine fen'. I was secretly amused by this, resting smugly on my stereotype, thinking none would show up, or if some did, how best they might be kindly but firmly inducted to the mysteries of Trufandom--fanzine fandom. I was pleasantly surprised and hastened to dismount from my high horse when I met Maggie Nowakowska and Bev Clark, whose fanac appeared to be mostly the analysis and appreciation of Lucas and Spielberg. I yawned mentally and dropped a couple of names which usually just lie there and get ground underfoot even in sercon circles. I was jolted awake when both of these young ladies gave glad cries of recognition to both Joseph Campbell and Bruno Bettelheim. I was then pushed into a corner trying to defend why I wouldn't put any of the works of Lucas, Spielberg or Roddenberry on my top ten list. I quickly realized that I'd been going on an unsupported gut feeling, but which (I insisted, probably more to save face than anything) was not unsupportable. I was finally let off the hook by promising to write up my list and justify it, which could then be compared with lists by Maggie, Bev and other mediafen, and at long last, we might build a bridge between media fandom and paper fandom, instead of resolutely marching along two sides of a widening canyon."

So...it's nice to know that people like Maggie and Bev are doing their best to destroy the image of the "brainless media fan"!

I was absolutely ASTOUNDED at the reaction Cheree's "It's Only a Movie" editorial drew from certain quarters. First of all, it's HER ZINE, folks. She has the right to set editorial policy. And, secondly, she wasn't changing the rules in mid-game...remember, in her first issue, she asked us to refrain from letter wars. I think she was doing all of us a favor...fannish grudge wars are notorious for their bitterness. Cheree was acting in a responsible way and she should have been universally applauded for her editorial. Instead, we had a few people actually ridiculing

her suggested topics for new discussion. The fact that a few people called her ideas "fiction" and stated that those topics didn't belong in a forum that deals with "facts" blew my mind completely. Considering some of the farfetched permutations that have been espoused in these pages, making statements like that was another example of the double-standard that has become routine for the Luke-haters.

I wish the few individuals who continue to rip apart a character many of us admire would consider how they would feel if someone started a Hate Han campaign. To see these few individuals constantly twist things to paint Luke in a sinister light detracts from my enjoyment of SW fandom. And I'm sure the Hanfans would feel the same way if "their" character were treated in a similar manner. As far as the so-called "Church of Ford" fans are concerned, I think you may have overplayed your hand (Han?) a little. With increasing frequency, I am getting comments from middle-of-the-road fans that these constant attacks on Luke are causing them to have negative feelings toward Han Solo. And that the continued attempts to deify the Corellian are making him boring to them. Well, it's something you might want to give some thought to.

I don't see anything wrong in liking one character to the exclusion of all others--although personally I am fascinated by all aspects of GL's universe. But I do have a problem with accepting deliberate character assassination--even when the character is a fictional one. And, honestly, all these Dark Luke theories strike me as Sour Grapes.

Seems to me that the fans who were so bitterly disappointed with ROTJ can do two constructive things with their disappointment. Limit your constant, never-ending tirades against Luke to private correspondence. Misery does, indeed, love company and private letters would fill that need. Or, is it just not any fun unless you're raining on somebody else's parade?? (Well, in fairness, I don't really expect this to happen and I know everyone has the right to talk about whatever they want to...it's just that it would be great if you guys

would lighten up a little.)

The other thing you can do is to write all these ideas into your own fiction. Fanfic is a glorious, wide-open, free-spacin' area and ANYTHING GOES as far as I'm concerned. I enjoy reading and writing stories that take on-screen incidents and twist them to achieve a slightly different view. Extrapolation is one of the great joys of media fandom. I just read an excellent example in KESSEL RUN #4, "There Have Always Been Leias In The House of Organa" (Mickey and Jane, I've still got goosebumps on my arms and a lump in my throat!). The problem, for me, comes when someone tries to stuff his/her ideas down my throat as FACT. The comment by one fan that Han Solo saw the vision at the end of ROTJ sent me shrieking to my VCR to check out this amazing fact for myself. What I saw on-screen is Han casually glancing toward LEIA as she walked toward Luke. He glances at her briefly and then turns back to rejoin his friends. Now...the idea that Han can see the vision could make an interesting story. But to state it as something that definitely happens on screen, while at the same time questioning whether Luke sees the vision at all, is annoying, to say the least.

Well, I'll climb down off my soapbox for now. Sorry if this has been a little fierce, but I figured it was time for Total Truth. Hopefully we can move on to some fresher topics from now on.



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Gosh, I certainly hope you don't decide to cease publication of SOUTHERN ENCLAVE! I know that the "Great Luke Con-

troversy" has been very difficult for you, because you have been put squarely in the middle in all of this, which is definitely not an enviable position. I think you have been very fair and cool-headed, and I, for one, appreciate all of your effort. I do hope that you will decide to continue publishing SE because I know that I enjoy reading the comments of other fans and the sharing of ideas and I'm sure many others also.

I'd like to thank you, Carol Regine and Barbara Tennison for answering my questions about why Yoda and Ben wanted Luke to confront Vader and what they expected him to do when he'd face him. Your answers make perfect sense to me. You're right, Barbara. I think Luke did need to be sure of his ability to face the darkside evil without succumbing to them in order to prove to himself and others that he was qualified to be a "guardian of peace and justice." Through his successful encounter with Vader, he did gain this surety. You're also probably right that part of the test was determining which course of action was appropriate: whether to destroy Vader in defense of the Light or to turn to the Dark Side, or to take advantage of Vader's capacity for good if it existed. During this confrontation with Vader, Luke faced and experienced the Dark Side, but chose the Light. By theatrically tossing aside his lightsaber and standing passively before the Emperor, Luke both followed the instructions of his mentors (remain calm, passive, at peace), and at the same time, trusted in the Force and in the good he had felt in his father. The Force and his father did not fail him, and so Luke both survived and passed his test, thus qualifying him officially for the title of Jedi Knight.

I wonder, though, what the "normal" test of a Jedi Knight was like during the thousand years that the Knights guarded the Republic. Was Luke's test tougher than most? He had to confront a Darksider who actually happened to be his own father and he also had to face an Emperor who was obviously an expert in evil manipulation of the Force. I can't imagine that every candidate for Knighthood

had to face a fallen Jedi, let alone a fallen Jedi and a wicked Force-user (wicked Witch?) at the same time. For one thing, I don't believe that there would have been enough evil Jedi Knights in the Galaxy in order to test each potential Lightside Knight through a confrontation with a user of the Dark. Darth Vader appeared to be an exception to the rule that Jedi Knights use the Force for the good of others, so I don't think there was an abundant supply of Darksider users available for testing purposes. Perhaps the other Jedi candidates were only tested through visions that were constructed specifically for their trials, perhaps something similar to the dreamlike sequence in TESB in which Luke failed one of his tests on Dagobah by taking his weapons into the cave with him instead of trusting in the Force. However, if a Jedi's "final exams" could be handled that way (through visions instead of the real thing), why didn't Yoda test Luke in that manner, when he returned to Dagobah fully trained, to see if he would be able to resist the Dark and choose the Light, before sending him into the "Lion's Den"? It certainly would have been a lot less risky! Does anyone else think that maybe Luke's test was a little out of the ordinary?

Whatever the test that a Jedi may have had to face to prove that he would chose the Light over the Dark, it's my own personal opinion that once a Jedi passed that particular test, there was very little likelihood that he (or she) would ever fall to Darkness afterwards. I don't have a lot of proof to back up this statement, unfortunately, but if a Jedi could fall at any time, it seems to me that either the Jedi Knights would have been eliminated by a purge long, long before Darth Vader decided to betray them, or the Republic would have fallen hundreds of years earlier to the evil caused by the very Knights who were supposed to protect it. If the people who were non-Force users had to worry constantly about many very powerful Force wielders going bad and creating havoc in the Galaxy, it seems to me that they would not have permitted the Jedi to exist for a thousand generations. They

certainly wouldn't have trusted the Jedi to "protect the Republic" if the Knights were always in danger of being seduced by the Dark Side of the Force. In fact, they probably would have annihilated the Jedi in fear of the tremendous potential danger they represented. Since the Jedi Knights were not feared but rather respected by others ("...the Jedi Knights were the most powerful, most respected force in the Galaxy. They served as the Guardians and Guarantors of peace and justice in the Old Republic." -- Ben Kenobi), it seems to me that once a Jedi officially chose the Light over the Dark, thus passing the BIG TEST (and probably the most difficult one he or she would ever have to face), there was very little chance that that Knight would ever succumb to the Dark in the future.

Darth Vader was probably lost to the Dark Side during his final test. He had probably completed all of his Jedi training which was why Ben was able to tell Luke that his father had been a Jedi. (I don't have any trouble calling a fully trained, but not yet formally tested individual a Jedi.) However, during his test, Vader was unable to resist the temptations of the Dark Side and chose the "quicker, easier path." Like Luke, Vader faced and experienced the Dark Side, but unlike Luke, Vader chose the Dark over the Light. Vader failed in his test where Luke did not.

Not only do we not know what a normal Jedi testing situation is like, I don't think we really know exactly what a Jedi is, either. We have not really met a "typical" Jedi. The only Jedi in existence in the middle trilogy are Yoda, Ben, Darth Vader and Luke (I am excluding the Emperor because we don't really know that he ever received any formal Jedi training), and I would hardly call any of those four a "typical" Jedi Knight. In the STAR WARS trilogy, Ben was a retired Jedi (semi-retired, anyway), Yoda was a Jedi Master, Vader was a fallen or darkside Knight (Dark Lord?), and Luke was a brand new Knight. We can hardly expect to learn everything about the Jedi just from what we observe about them. We don't really know, for example, if we've seen all Jedi powers demonstrated or if all

Jedi have the same powers and to the same degree. Michelle Malkin asked in her last letter if the Jedi might have different branches. That's another thing about the Jedi we didn't learn from the Trilogy. I do think it is entirely possible, though, that the Jedi might specialize in different areas. Michelle suggested the branches of soldier, teacher, and researcher. Who knows? Maybe some of the fan fiction is correct and there are branches of Jedi healer and Seer, too! I also think that a Jedi would probably make a good diplomat and government advisor/mediator because a Jedi has more patience than the average person. I could imagine a Jedi in a position of leadership in the government, too, and perhaps this will be Leia's future function.

Maybe it's because we have so little specific information about the Jedi, their powers, responsibilities, philosophy, code of behavior, relationships with non-Jedi, etc. that some people have difficulty accepting Luke's actions. Some people seem to equate Jedi Knighthood with sainthood, so, for example, if Luke reacts in anger temporarily, they seem to feel that he has fallen to the Dark Side or is on his way down the dark path to be forever dominated by it.

All human beings have periods of weakness when they become angry, impatient or fearful. A Jedi doesn't become a saint or a god after the Knighting ceremony (if there is such a thing!). He/she remains a human being, so I personally don't think that a Jedi feels no emotions after he attains Knighthood. A Jedi wouldn't be human if he/she didn't experience emotions, including, on occasion, darkside emotions such as anger, fear, impatience or jealousy. I do think that a Jedi has a greater capacity for controlling and resisting these emotions, and he/she is more patient, less aggressive, and slower to anger than the average human being, but no human being can avoid the temptations completely.

We have learned some things about the Jedi from the films. We know that the Jedi are basically morally good and use the Force for the good of others. We know that their overall way of meeting life is passive and

defensive, and that the Jedi were the guardians of peace and justice. However, as Danaline Bryant pointed out, the Jedi must have been able to attack in some situations (when defending themselves or others, for example), or else they never would have lasted for "a thousand generations". I also sincerely doubt that they could have guarded freedom and justice by remaining totally passive at all times or by simply meditating in the desert or doing acrobatics in the swamps. I'm sure that Jedi Knights actively participated in battles. For example, Ben Kenobi fought during the Clone Wars. You can't be totally passive when you participate in a war! Ben also encouraged Luke to use the Force to help him fire the torpedoes into the first Death Star. Let's face it: firing those torpedoes was certainly not a passive act. Luke attacked that battle station! But his action was ultimately a good defensive one, because if the Death Star had not been destroyed, the Rebel base would have been. So we can't really speak in absolutes about the Jedi.

A few people have been claiming Luke was AWOL when he left Endor without Han's permission, but again this may be caused by a misunderstanding of the Jedi. It's entirely possible that Luke may have been following standard Jedi operating procedure: doing as the Force directed him to do without seeking anyone's permission simply because it may have been the way the Jedi worked--in cooperation with others, but free to make their own decisions and answerable only to the Force which guided them. The Force may have been looked upon by Jedi and non-Jedi alike as a higher authority. Michelle Malkin suggested in SE#4 that the Jedi may have always worked with the military with the understanding that they were free to make their own decisions, and that Luke may have been free to do as he saw fit with the agreement of the Alliance. As the only known surviving Force talent in Alliance ranks (no one knew about Leia), Luke may have been accorded full Jedi privileges as early as right after the destruction of the first Death Star (even though he could barely have been considered a Jedi apprentice at that time!).

This is all speculation, of course, but the fact that Luke went to Dagobah after the Hoth battle and later to Bespin (and for that matter, to Dagobah after Han's rescue), without seeking the permission of the Alliance and (as far as we know) wasn't punished or reprimanded by the Alliance for it, seems to lend some validity to the possibility that Michelle's theory may be correct. If so, Luke was free to make the decision to leave Endor without seeking Han's permission.

While I'm on the topic of Luke's behavior on Endor, I'm going to go off on a tangent for a while here. It's also possible that Luke didn't need to ask Han for permission because Han, Leia, Chewie and Luke operated as equals on the Endor mission, with Han as the nominal leader. It certainly seemed that way. In fact, Luke and Leia took the initiative and didn't seek Han's consent before taking off after the Imperials on the speeder bikes, and Luke seemed to be in charge during the initial encounter with the Ewoks. (He told Han not to use his weapon and told Chewie to hand over his crossbow.)

Also, Han of all people would probably be the last person to follow strict military protocol, and probably wouldn't care to have others around him do so either. If Luke said that he had to leave, I'm sure Luke's word that this was necessary, even received second-hand through Leia, was good enough for Han. There was an extremely close relationship among the four of them (Han, Leia, Chewie and Luke), and there was no need for formality. Luke had no choice anyway. He had to leave whether or not he received permission, in order to keep Vader from finding the other members of the Endor mission through him. Besides, we don't know for certain that Luke didn't have a discussion with Han before he left. That could have just been another one of those missing scenes (like Han's regaining his sight) that happened off-camera. Luke could have gone off to take care of a few details (including saying goodbye to Chewie and the others), and then had a brief chat with Han before departing. (I know it didn't happen this way in the novelization, but I've also heard that perhaps only

the film itself should be taken as canon.)

Elsie Bartok wanted to know why Luke volunteered for the Endor mission in the first place. I'm sure he did so because I thought he would be an asset that perhaps his Jedi skills might be useful. He didn't know at the time that his father was also headed for the Endor moon. He didn't realize that until he felt Vader's presence while aboard the shuttle after Han had already asked for clearance for passage through the shield. It certainly would have aroused Imperial suspicion at that point if they had turned tail and run, after asking permission to pass, so it was too late for Luke to return to the fleet then.

Elsie Bartok also said that by the time Luke left the group it was already too late--that he had already given the Rebels away, but I disagree. Vader and the Emperor did know that Luke and the others were on Endor, true, but since it seems to me at least a relatively large moon, and since the Rebels did not stay in the same place constantly, once Luke left his friends, Vader would no longer be able to use Luke as a beacon to lead him to the others, and the Imperials would have more difficulty locating them. Besides, I don't think that Vader was particularly interested in finding the others once he had Luke. As Luke said, "He's coming for me."

Elsie, you said, "Luke's purpose in going--by his own admission--is not to confront Vader, but to win his father back, thereby invalidating any legitimizing effect Yoda's statement might have had." Whether his primary goal was to return his father to good or to kill his father, wouldn't Luke still have to confront Vader either way? "Confront" does after all, mean "meet face to face." It is not a synonym for "kill" or "destroy." So whether Luke went in hopes of changing his father or killing him, he still confronted his father, which is what Yoda said he must do. As Barbara Tennison pointed out, part of Luke's test was probably determining whether Vader could be changed, or whether it was necessary that he be killed. I don't see anything wrong with Luke trying to return his father to the good side.

the Force. Vader may have been a real asset to the Rebel cause if Luke had successfully reached the good in his father earlier. As it was, by leaving the group, Luke was definitely an effective diversion, and quite possibly the only reason the Rebels were successful. If Vader and the Emperor would have followed the course of the battle more carefully, the Imperials could probably have been much more effective. Both the Emperor and Vader were so preoccupied with trying to gain a new Dark Lord that they didn't pay much attention to the battle going on around them. In fact, the Emperor was so wrapped up in Luke that he didn't even realize that the shield generator had been destroyed. If he had realized it, he almost certainly would have abandoned ship (abandoned Death Star?) and fled to safety. There was certainly plenty of time for him to escape at that point. Luke managed to get out safely, and he left even after the Death Star had already been hit by that fatal blast.

To get back to my discussion of Jedi topics, some fans have stated that they don't believe that Luke was a fully trained Jedi in ROTJ, but Yoda himself told Luke that he was: "No more training do you require. Already know you that which you need." Although Yoda would probably never admit it [it just doesn't seem to be his manner to over-do it with praise!], I think he was actually pleased with Luke and approved of his Jedi skills and knowledge of the Force. I think Yoda paid Luke the highest compliment possible when he told him to "pass on what you have learned." In that simple statement, Yoda was telling Luke to be a Jedi teacher, and you can't teach well what you don't know and understand very well yourself. Yoda was never one to shower compliments when his student did well (though he was not above laughing at Luke's mistakes and he certainly wasn't one to mince words when he was displeased with him!), yet Yoda must have felt that Luke was well-trained and would be a good Jedi Knight. He never would have told him to train another if he thought Luke was inadequately prepared or would be a poor teacher. There is obviously risk involved in teaching potential Jedi Knights. (Ben

Kenobi's fiasco with Darth Vader is a case in point!) A weak Jedi teacher would most likely have very disastrous effects on a student, and ultimately, on the Galaxy. I'm sure Yoda would have forbidden Luke to train Knights if he thought he would do a poor job, even if it meant the extinction of the Jedi Order. Since Yoda encouraged Luke to pass on his skills, I feel he must have strongly approved of Luke and his training, since he trusted him with the important responsibility and risky task of sharing his knowledge of the Force with others.

Since most of my LoC centers on the Jedi, I'd like to address the issue of Han Solo as Jedi. Some people seem to feel that Han Solo is really a trained Jedi Knight and has been keeping his knighthood a secret. Personally, I don't agree with this theory and it would take a book for me to explain all the reasons why I feel this way. However, I'm going to take pity on poor Cheree (I'm sure she's already got typer's cramp!) and mention only a few reasons. I don't think that Han is a hidden Jedi, first of all, because Yoda told Luke, "When I am gone, the last of the Jedi will you be." It was not a necessary comment to make, so there was no reason for Yoda to make the statement at all if it weren't true. He could have said nothing about whether any other Jedi existed, or he could have just told Luke that there was another Jedi without mentioning his name, so it wasn't as though Yoda was trying to protect Han's identity. The fact that Yoda told Luke he was the last Jedi Knight (and as others have pointed out, Yoda has never actually lied throughout the saga), leads me to believe Han was not a trained Jedi. Why would Yoda lie about this, especially when it would have been an entirely unnecessary lie?

Han is not patient or unemotional either. His actions are not calm and passive! Quite the contrary! On the first Death Star, Han blasted his way into the control room disguised as a stormtrooper. Luke's first comment as he pulled off his helmet was, "Between his howling and your blasting everything in sight, it's a wonder the whole station doesn't know we're here!" Solo's answer: "Bring 'em on. I prefer a straight

fight to all this sneaking around!" In that same film, he was totally at a loss for words when trying to explain the disturbance in the detention center over the communications equipment while Luke searched for the Princess, and finally ended up blasting the console in total exasperation, yelling, "Boring conversation, anyway!" Not exactly a shining example of tranquility and patience! Later, he fired at the door in the trash compactor even though he was warned not to beforehand, and he tore off after a squad of stormtroopers yelling at the top of his lungs. Hardly the calm, passive, peaceful actions of a fully trained Jedi Knight!

In ROTJ, compare the actions of Luke and Han in their first encounter with the Ewoks. Then Han moved threateningly toward Threepio (whom the Ewoks regarded as a god) when the golden droid said, "It's against my programming to impersonate a deity." This action was followed by the Ewoks reaction of pointing about a dozen or so spears in Han's direction. Luke was reacting calmly, peacefully and was trusting in the Force. Han Solo, as on the other occasions, was reacting impulsively, and in a rather aggressive manner. Which of the two would you say behaved most like a Jedi in that situation?

Also, if Han is indeed a Jedi, why doesn't he have his own lightsaber? You may say that since he's in hiding, he wouldn't want to be seen wearing or carrying the symbol of the Jedi order. However, there were times he could have safely carried it on his person and no one would have been the wiser. For example, he could have hidden a lightsaber under his heavy parka on Hoth. I'm sure a Jedi would have taken his favorite weapon with him when he went out alone in a hostile, unknown environment. After all, I think a Jedi's slogan would be (to paraphrase American Express): "Your lightsaber--don't leave home without it!" Since Han used Luke's, I'm assuming he didn't have one of his own. And no...I don't think that using Luke's Jedi weapon to open the belly of a tauntaun quite qualifies Han for knighthood!

I also don't believe that Han will be trained to be a Jedi in the future either. If Luke, in his early twenties, was rath-

er old to begin Jedi training, then certainly Han, in his thirties, would be considered a mite old even right after ROTJ. And if we wait until the third trilogy for Han Solo to be trained, he would definitely be too old! I could go on and on about this subject, but I'll give everyone a break and stop here!

((Editor's note: I had a thought a while back about the reason Anakin may have fallen to the Dark Side. Ben told Luke in ANH, "I fought in the Clone Wars, the same as your father. ... He was the best star pilot in the galaxy." Then, in ROTJ, he said that he was amazed at the power of Force-strength he felt in Anakin. "I thought I could train him just as well as Yoda. I was wrong." In ROTJ, when Vader is unmasked, we see that he is apparently an old man, perhaps in his sixties. Subtract twenty years from that and Anakin was probably in his late thirties or early-to-mid forties when the Clone Wars was over and his Jedi training presumably began. This might explain Yoda's comments to Ben that Luke was "too old" and the rather pointed, "Will he finish what he begins?" If Luke was nearly too old at about 20, then Anakin probably was definitely too set in his ways to accept Jedi training, too flushed with his own successful life and war record. His impatience and stubbornness made him choose the "quick and easy path." Anyone else have any comments on this?))

Marcia Brin: You are obviously a very intelligent, well-educated lady, and you are also very creative. However, I see your articles in SE#4 & 5 as merely intellectual exercises. They are well-written and contain good ideas for creating alternate universe stories, but they are not convincing to me as theories of what George Lucas has in mind for his STAR WARS saga. I'm not about to debate you point by point this time around (you can relax, Cheree). I would just like to make a couple of comments and raise a few questions. The first is that I think you are forgetting that George Lucas made these films for children. Children don't think the way you do. Your theories go beyond a child's comprehension capabilities. How would a small child understand, for example, Darth

and Anakin as two separate personas, or two separate people, one absorbed into the other, as you suggest? I can't believe that Lucas would purposely make a film for children, then make it too difficult for them to understand! Children don't analyze a character's actions or search for hidden meanings in films or stories either, and if your theories are correct, everything in the films has to be carefully examined in order to find the "true, hidden story."

Why would Lucas lie to children--telling them Leia is Luke's twin in ROTJ, for example, if it weren't true? Why would he have children believe that Ben Kenobi is talking to Luke on Dagobah and years later tell them it was all a lie--that Ben was really the Emperor?

These films are also supposed to be fun. The way you interpret them, all the fun, all the joy, all the wonder, is taken away. I prefer my own point of view. The films are a lot more optimistic, enjoyable and just plain fun, taken from my viewpoint than yours.

I also wanted to briefly comment that while you may not believe that it's possible for a person who has done terrible evil to regret his actions and convert before his death, doesn't mean that everyone believes as you do. I agree that it probably doesn't happen very often, but certainly "deathbed" confessions or conversions are not totally unknown, and isn't it wonderful that the Lord is merciful? I don't agree that there's a terrible moral message brought out in ROTJ, but rather many optimistic ones: (1) Good is stronger than evil; (2) we can find good in everyone if we only look hard enough; (3) it's possible for someone who has done many evil things in his life to change and be redeemed. Darth Vader didn't get off completely free for the crimes he committed--his redemption did cost him his life. Maybe you don't think that's quite enough, but perhaps George Lucas does. -- OR: Who knows? Maybe Anakin must leave "Jedi Heaven" two days a week for the next 100 years to do good deeds throughout the Galaxy as his purgatory. Anything is possible in a fantasy!

You asked in your LoC why Leia didn't see the three "dearly departed Jedi" at the end of

ROTJ. I think it's probably because she was as yet untrained. Luke did not start seeing "friends long gone" until after he began his training in the Force. As for Han seeing them, I rather doubt it. If Han was craning his neck and looking around Luke, it could very possibly have been because he was trying to see just what captivated Skywalker's attention. Han was probably just a bit curious since he didn't see anything or anyone himself and wondered what had captured Luke's interest.

Melody Corbett: After reading Marquand's quote from the article you mentioned, I have no doubt that he was referring to Luke Skywalker. I think the problem is that since Yoda told Luke he wouldn't officially be a Jedi until he faced Vader, you automatically dismissed him as the knight in Marquand's quote. Yet even Yoda referred to Luke as a Jedi when he said "When gone I am, the last of the Jedi will you be." Chewbacca called Luke a Jedi at the beginning of ROTJ. In fact, Luke was referred to as "the Jedi" throughout the novelization of ROTJ. If James Kahn can refer to Luke as "the Jedi" in the novelization and Joan Vinge can call him the "Jedi Knight" in the storybook written for children, why can't Marquand refer to Skywalker as a "young knight" also? If Luke was not a carrier of Jedi at the beginning of ROTJ, he was certainly the closest thing to it in the Galaxy after Yoda. I think you're being too technical. As I mentioned earlier, I have no problem referring to a fully trained but not yet formally tested individual, as a Jedi Knight.

Barbara Izzo: I don't agree with your theory that Han Solo is blind throughout ROTJ. I have lots of reasons but I'll control myself and mention on a couple. First of all, Leia as Boushh, told Han soon after he was released from the carbonite that his eyesight would return. Also, Han did help find the Imperial Shuttle. According to the script in THE ART OF RETURN OF THE JEDI, p. 69, Han came in and took the pilot's seat. Why would he sit in the pilot's seat if he weren't going to pilot the ship? In the novelization, p. 82, it says, "So he pushed the throttle forward and the stolen shuttle moved smoothly."

ly toward the green sanctuary moon." Another proof that Han is not blind is again found in the script, p. 69: "Han's glance has stuck on something outside the window: the Millennium Falcon." If he glanced at the Falcon, he must have seen it!

Jean Stevenson: In SE#4, you asked "How come the JEDI poster has a blue saber? Who wields that saber?" You seem to be saying that the saber in the poster couldn't possibly be Luke's because Skywalker's saber is green in the film and the poster saber is blue. Before you get the idea that Han Solo might be the one wielding the saber, check out the ROTJ-B poster. Guess who's holding a blue saber in the B-poster? Surprise! It's Luke Skywalker! The art department must have decided that the blue looked better on the poster than green as Pam LaVasseur and Barbara Brayton suggested. So the saber in the JEDI poster is probably supposed to be Luke's.

Sandi Necchi and Danaline Bryant: I loved your LoCs!

Well, I was going to follow Sandi Necchi's suggestion and discuss some of Luke's good qualities, but since this letter is already far longer than it should be, I better save it for next time. (I hope there is a next time!) As I recently told my pen pal (whom I met through SE), I've discovered I become downright "loquacious" with a pen in my hand, though I'm not really much of a talker otherwise. SORRY! I'm afraid I haven't learned control yet!

Go with the Force!

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October 29, 1984

Sorry to be so late getting around to this. Time? What's that?

I'm frankly quite amazed at the level of acrimony in some of the material in SE. Sounds almost as if some of the mean-mindedness and attitude of "if you don't agree with me you'll burn in hell" fostered by the current (and unfortunately future) administration has rubbed off on a large portion of fandom. On the other hand, it was good to see several people coming down hard but in a reasonable manner on those who either keep attacking others or build up a favorite character by tearing down another, or both. If you're lucky, most of the writers who prefer the attack approach will have given up by now and you won't feel like ending the zine with #6. I certainly hope so, anyway!

I like the overall "look" of #5, with all the cartoons and the newspaper reprints. The ad section is interesting, too.

There's so MUCH to comment on that in the interest of brevity (not to mention getting this in the mail before the deadline!), I'll confine myself to the points where I made a comment in the margin (and not all of those, probably).

Bev Clark: Thanks very much for your comments on Campbell and the "monomyth". I think a lot of people (not just fans, either!) tend to think of the various aspects of the myth as set in the human brain by evolution and not only unchangeable but inevitable. It's a lot of fun watching Lucas, fellow fans, and pro writers use various aspects of the "monomyth" and the fairy tales and mythologies we all grew up with, to create new stories. But it's important to remember that the use is as likely to be conscious as unconscious, and also that most of the material used in this way is probably based on the Western European tradition, with (at least in Lucas' case) some borrowings from elsewhere. Someone raised in India or any of the different parts of Africa or in the Australian outback would have very different views to put into a new story. I also

like your suggestion that the mythological and psychological levels in SW may be interpreted differently (the composite hero especially appeals to me). I love the t-shirt you described. Too bad you can't get one! But there IS a button available at cons, red ink on black which I love: "Hell's Ewoks". (I forgot who I bought it from.)

Carole Regine: Re your comment that being able to channel and use his Dark Side makes Luke a believable hero but not everyone agrees with this--perhaps those who see Luke as "fallen" because his Dark Side shows, have a much more idealized view of what a hero is. To some people, a hero by definition almost is flawless, in complete control of himself. That's ONE way of seeing a hero; I prefer the view that a hero is one who among other things is able to recognize and control her/his less admirable qualities--as you say, channel and use the Dark Side rather than let it take over completely. As for Kenobi asking Luke to kill his own father, this is a common situation in civil war--family members against each other. And the roll-up for ANH did say this is a period of civil war. Just in our own history we have the Revolutionary War which to a great extent was civil war, and the War Between the States to show us what civil war does to family members who take opposite sides in the conflict. On the Light Side-Reason/Dark Side-Emotion topic, I've seen your point of view mentioned elsewhere (forget where), and I do think it's psychologically valid. IF the Dark is seen as emotion, then to say it's automatically evil is to say that emotion is evil. And reason alone, taken to the extreme, is certainly as evil in its consequences as emotion. Personally, I tend to think that emotion is involved with the evil of the Dark Side to the extent that overemotionality prevents THINKING about what you're doing. But I don't think that the split works as reason/emotion. I think that the Dark is more likely based on the need for power over others and over all things--it's the ultimate in self-centeredness, with no regard for the rest of the universe except as it can be controlled and manipulated. Anger is dangerous for a Jedi because in anger it's



very easy to lose control of one's self and to give in to the need to overpower the other regardless of the result. Inner peace, "passivity", allows the Jedi (or other Force user) to maintain SELF-control. The Light is represented/manifested/whatever by control over the self, including control over one's own occasional inclinations toward power over others. The Light is based on the self in harmony with the universe, the Dark is based on the self as center of the universe. Does that make sense? Ursula LeGuin's Earthsea trilogy is relevant here, especially A WIZARD OF EARTHSEA, with Ged's quest to discover himself and the nature of the shadow that follows him. As for your question about the Jedi being possibly other than just military, I'm sure they must have been. Surely people with sufficient Force sensitivity to benefit from real training would have interests and talents beyond just the military. Several fan writers have suggested other branches, including medicine of various kinds, philosophy, and other pursuits.

On TEMPLE OF DOOM, I agree that Short Round was the real hero (especially in the novelization) and I'd also like to know what happened to him between DOOM and RAIDERS. Your question about the evil-Luke controversy IS nasty, and certainly long overdue! Thank you! I also like your idea of Leia getting in on the production of future Jedi as an ova donor.

Barbara Tennison: Your view on Lobot is one I hadn't considered. I'd always thought of him as basically human (possibly mute for some reason) with connections to a computer system (a cyborg, in other words) -- possibly a volunteer, possibly originally a slave. As for the problem of Luke killing Vader and his feelings about it, I agree--Luke's feelings in this case would be irrelevant to a great extent. Very difficult, yes, but not related to the Dark/Light problem.

Marlene Karkoska: Re Luke's being or not being a real Jedi, I think your analogy of the teacher is very apt. And thank you for your well-thought-out answers to the Kenobi article and to criticism of Luke.

Debbie Gilbert: Thanks for

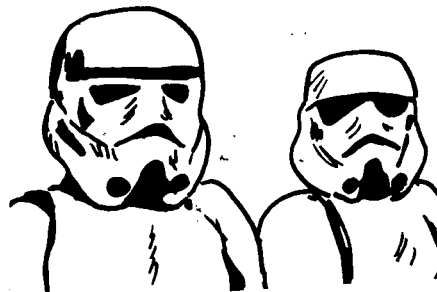
YOUR defense of Luke! (And I'm a Han/Leia fan yet!)

Sandra Necchi: Greetings, fellow heretic! Good for you, all the way through your LoC.

Mary Urhausen: Re your comments on Lucas himself: RIGHT ON!

Kerri Smithline: When Ben told Luke not to go back home, that it was too dangerous, I assumed he meant the possibility (more likely probability!) that stormtroopers either were already there or were on the way and might still be there when Luke arrived. After all, just before he runs for the speeder Luke says that in tracking the droids, the troopers would have been led to his home.

Maggie Nowakowska: Your LoC is intelligent and fascinating as usual. Sensible, too. And thanks for the comments on HIDDEN FORTRESS. I may even see it some day.



Marcia Brin
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I'd like to thank Sonia Blodgett for her kind words; it's nice not to be viewed as Attila the Hun for once! I may turn out to be wrong in my position on Luke, but I honestly believe Luke is engaging in wrong behavior. Sonia, in turn, may well be right; my quarrel may be with Lucas' morality.

At this point in time, though, I still don't think so, mostly for two reasons. The first is INDIANA JONES AND THE TEMPLE OF DOOM. That's a very rigidly moral story. Good and evil are sharply delineated and evil is punished by god (Shiva). Even more than evil is dealt with harshly. Arrogance and stupidity are also. Indy demonstrates both and is punished. He then redeems himself, but only after apologizing and earn- ing his way back (this has been

pointed out by other writers but bears repeating, I think) first, by rescuing the children (children, it should be noted he does not know, as opposed to DV, who acts only for his own and one before him at that. My concern for those not his own and, second, by giving up the stone, his temptation.

The second reason is Lucas' own words. He has spoken in consistent fashion for forty years now about morality and responsibility. He has addressed the immorality of TV's approach to issues and indicated producers should take course in ethics. SKYWALKING, planned to come out at the same time as ROTJ, repeats his feeling about responsibility, commitment fighting for causes, minorities and other moral and ethical issues. He has stated he wanted to offer modern fairy tales including their moral messages to children. What is the message as the film stands (it seems to stand on the surface) That it is all right to behave in any fashion you like, to ignore your teachers (whom you demanded teach you), to betray companions, act in hate and anger, do active evil (DV) as it doesn't matter. There is no calling to account. Great message.

Either GL is a hypocrite and one of the biggest liars since Ananias, or he means what that he has said. I prefer to give the benefit of the doubt to the living person over the fictional character, until he himself comes out and says I think this is good behavior. Not only hasn't he said this but he also continues to speak consistently, talking of Luke's "final turn...to the bad side. Even if you feel that Luke saved himself at the end, this statement indicates that GL recognizes that Luke was doing wrong up until the last five minutes of the film. And remember Indy: Luke must earn his way to redemption.

One point on the issue of logic: for those who say Lucas doesn't care about logic in films, I refer you to Spielberg's remark in SKYWALKING (224): "George's biggest thing with movies is logic."

Maggie Nowakowska's letter has raised a few issues that would like to address. The first has to do with TESB, well as with the question of the audience at which the film

are aimed. Maggie seems to dismiss TESB; the line is, we are told, directly from ANH to ROTJ. Further, the Saga is only a story for children. I'm afraid I can't agree.

First, this is a trilogy, that is, a story with three parts. Equal parts, or it is not a trilogy. If you dismiss one, then you not only have not accepted the story, you don't even have a story: one-third is missing! I don't dismiss ROTJ; I think it has a great story, perfectly in line with TESB. My problems are with Luke's behavior, which I think is a key element in ROTJ. Second, Lucas himself said that the three SW films we have now are like three acts in a play. TESB is the second act. All three parts are equal or it is not a three-act play. It is simply a two-act play with an interlude.

Third, there seems to be some misconception about fairy tales, that they are solely for children. They aren't. Of course, children can understand them--on one level. It was assumed, though, that as they lived with their fairy tales and myths all through their lives (not that our modern society is the first to relegate fairy tales to children alone), they would absorb the real messages, which were for adults. The tales guided people as to what was expected of them and what made a man in that society.

And there is a question: if these stories are for ten-year-olds, what are we doing here? Who out there is ten? Why have we wasted years on something geared to young children? How totally embarrassing! I can't figure out why fans now seem determined to prove all those critics right who claimed the Saga was mindless kiddie food.

Maggie also believes the Saga is an "I" story and that this is the message. Well, I agree--and I disagree. If you view this story through Luke's eyes, then it most definitely is an "I" story. Luke is the center of his own universe and his main concerns are what he wants, not his responsibilities, even though he actively sought most of them. Unfortunately, the only other "I" people in this story are DV and the Emperor, two active evils. This hardly seems appropriate company if the film is telling us "I" is O.K.

On the other hand, if you make virtually any other character or group of characters your center, it quickly becomes a "we" story. Every one of them is willing to make personal sacrifices for that greater goal of freeing the galaxy (or even for the larger group: Lando and his city). Leia and the Alliance have made incredible sacrifices toward this end, Ben and Yoda worked decades for it. Even Han, who appeared to be a consummate individualist turns out to be a thoroughly committed man. GL himself has said this story is about the struggle to free the galaxy, that is, the "we" story, not the "I" one.

And until Luke learns to put his personal wants second, he'll never be the hero he wants to be. Or the adult. Children are "I" people; adults know that often responsibilities and obligations and community come first.

Besides, Luke is "condemned" (if you will) by his own words. In the first film, he jumps all over Han, who at that point has discharged his obligations, for not putting his personal need --i.e., to pay his debt--aside to fight for the cause. These words have been used to criticize Han for six years; Luke was clearly the noble idealist fighting for all those people. Well, he cannot suddenly become an "I" person without having his own words thrown back at him. He cannot condemn Han Solo without being condemned himself.

The last issue concerns Maggie's Janie example. The message, for me, that that example would get through to a child is, it's all right to decide that Mark is a more important friend than Janie, so we can trample on her feelings. Mark's surprise justifies betraying Janie's trust. That's not the message I'd give to a child, and I don't think Lucas is, either.

Besides, this is hardly the same thing. This isn't a party; it's life-and-death. Is there the same right to put Janie's life on the line without telling her? In a covert operation, not all operatives may know the reason behind the operation, but they sure as hell know when they're going to the front lines! It also doesn't apply (the party analogy) since 3PO,

unlike Janie, is not a blabbermouth. I defy anyone to find any instance in which he gives away any of the good guys' plans (he doesn't even tell Luke who Leia is!). And the Alliance trusts him enough to permit him into their high-level meeting.

I also don't agree with Danaline Bryant's approach to the 3PO incident. To me, this is neither minor nor a funny send-up of 3PO's alleged cowardice. Betrayal and slavery are never minor or funny issues. And 3PO is not a coward. A survivor, yes, but not a coward. He won't get killed if he can help it, but he urges Luke to leave him in ANH and he offers his parts for R2. Not the actions of a coward.

(By the way, a reason for why Han is "denied" [as Danaline put it] the Falcon? I think Barbara Izzo's letter gave us a great reason. He's blind!)

Sally Smith's letter, by implication, brought up again a problem addressed before: some fans have locked themselves into a view of the characters based on the first film. ANH was the most surface of all three films (it did have the most ground to cover) and, as such, gave us the most superficial view of the characters. But there have been two films since then, stripping away the surface, adding depth and delineating changes. One cannot stay with the first film only and still be dealing with the whole Saga. The three films together are what the characters are, not just what they appeared to be in ANH.

One letter last issue accused me of sexism because I think Leia is "Han's woman". Well, I've never used that term but I don't disagree with it. Before touching on that, though, I offer my stories: I was not only one of the first, but I am also still one of the only writers to present Leia as a strong-willed, tough-minded, independent leader subservient to no one--and definitely not bitchy. Do I think she is "Han's woman"? Of course. And Han is "Leia's man." That's what the mating relationship is all about! Exclusivity. "My husband, my wife," as opposed to all the other males and females in the universe. That's the nature of pairing up. Han and Leia have not stopped fighting because they have become

passive, but because they were fighting in the first place against feelings they now accept; there is no longer a reason to fight.

There seems to be some implication that only a relationship with one or more wimps can work, that Han and Leia cannot both remain strong and marry. Hogwash! Han and Leia have always been equals, standing toe-to-toe, nose-to-nose. The only "wimp-out" on Leia's part that I see in this film has nothing to do with Han. It's the walkway scene: Leia's reactions were totally off. Can you really see Leia anywhere else in the Saga listening to Luke declaim about the good in Vader and not saying: "Have you landed on your head recently? Don't give me that nonsense!"? But not here; it's as if she's sleepwalking. The whole scene is like one of those Leia-Luke stories after ANH and before TESB, where Leia spends the whole story swooning over how wonderful, noble, generous, good, kind Luke was and how she could never be worthy of him. Talk about Wimp City! The walkway sequence all over again (hmm, it's been suggested in previous letters that this story is from Luke's POV. Is this view of Leia also Luke's POV? Interesting idea) On the other hand, it has never been Leia's relationship with Han.

In reading Sandra Necchi's letter, I realize that there were some things I did not say clearly enough in my letter two issues ago, and I apologize for the confusion. One item, though, appears to be a misreading of a quote in my letter. I never quoted Mark Hamill; the "There's no more LS" quote is from Marquand. I'm not trying to tell anyone what Marquand thinks; I have no idea what he meant. But I continue to maintain that there is no way he did not realize that a genre magazine would be read by fans who read everything on the Saga and darn well knew the basics of the first trilogy, including that Luke was not a major character (infant at best) in it. For example, how many of the readers of SE did not know, at the time that ROTJ came out, that the first trilogy dealt with the fall of the Jedi, DV, the Emperor and that, at most, Luke was a very young child?

Luke sees no evil in Vader?

I can only go by what is in the film. Nowhere does Luke mention, address, appear to recognize or acknowledge, the evil in DV. In fact, on the walkway, Luke tells VADER that he (Luke) would not fight, even if DV does not turn. Huh? If DV does not turn then he is 100% evil. Isn't it Luke's duty as a Jedi-in-training to fight him? The Jedi were a fighting order; that's how they guarded the Old Republic. They just didn't start the fights; in this case though, the fight has already been started.

This leads to the issue of fighting--non-fighting Vader. What I meant, and so poorly expressed, was that there were two ways to face Vader. One was the right way, as a Jedi in control, facing two figures of evil and determined to defeat them to save the galaxy. If he could save DV's soul along the way, fine; if not, he had to destroy Vader. Yoda never said not to fight at all, but to fight to defend, to save.

The other way to face DV was as Luke did, pulling it down from a Good vs. Evil conflict to a son vs. father conflict, because that is all Luke saw (at least, judging from his words it is; it is certainly all he spoke of). In that case, it did become attempted patricide, because that's the level on which Luke fought--and patricide is wrong.

Luke not wanting to kill Vader out of fear? If I gave the impression that I meant fear of Vader, I apologize; I did not. Luke was afraid of himself. Where is it shown? Please watch the Death Star scene again. When Luke stops, there's no compassion in his face. He's not looking at Vader and thinking: "What am I doing to him?" He's looking at his hand and thinking: "My god, what am I doing to me?" He fears for his soul and he has every reason to do so. It's in terrible peril at that moment.

As for accepting Luke vs. accepting Vader, I have to ask Sandra: are you putting Luke and DV in the same category? I'm not. Luke has been touched by the Dark Side and it's brought out the worst in him, but he is essentially a good person who still wants to do good. Vader is a monster of evil and has been so for two decades. Han and Leia have reasons to love Luke; what reason has Luke to

"love" Vader? Luke "feels" it good? When? It appears that Luke's attitude changed just upon hearing the word "father." That's obsession, not love.

In one of the letters (a I apologize to the writer for not remembering whose it is!) the author indicated that she found interesting the theory that DV couldn't pick up Leia because she hadn't been activated yet. Maybe, though, have never had the activation concept mentioned. However, raises two questions:

1. Who was DV following in TESB when he followed the Falcon? If it were not Leia and the activation theory said it is not, since DV cannot pick her up in ROTJ--then who projecting strongly enough cloak Luke, who is standing 100' away?

2. When the Emperor feels a great disturbance in the Force (which he identifies as male) who is he feeling? The activation theory knocks Leia out, as it cannot be Luke as he is Dagobah which must be shielded since the Emperor cannot reach Yoda, who is more powerful than Luke (certainly in TESB, anyway)?



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As always the letters the last issue of SOUTHERN ECLAVE were interesting. I hope that you continue the zine for all of the heated emotions expressed (and here, I would like to apologize if I have been one of the ones guilty of supplying some of that heat). There are always quite a few imaginative ideas to be found. One of them was the idea explored by Barbara Izzo that presented with possible explanations for Han's clumsiness. Her letter brought to mind an observation that has stayed with me from the first viewing of ANH--that

the play on eyes and vision (or lack of). Barbara points out Luke's ability to "see" with the blast shield down. Another scene in the first film was the one where Luke puts on a stormtrooper's helmet and says, "I can't see a thing," whereas Han seems to have little or no difficulty maneuvering with this same impediment. Always wondered what Mr. Lucas was saying there. But I wondered even more why the troopers were wearing these helmets at all. Were they clones that could only survive within the protection of these armored suits? Were these armored uniforms constructed to shield against external attack? (If so, then why make them so awkward as to impair normal vision?) Did this costuming just strike Mr. Lucas as looking nifty on screen? Or perhaps these armored and helmeted beings were not wholly autonomous units, but rather they were smaller units of one larger power, the Emperor's--serving him, not only as an unquestioning police force, but also as his eyes in his entire patrolled domain, beings bred or at least modified in such a way that their visions were "radioed" directly back to him. This would indeed allow the Emperor a far sight into all his controlled worlds. By extending this idea to include Darth Vader and perhaps even Boba Fett, what starts to emerge is a situation somewhat akin to the "eye of Sauron" in LORD OF THE RINGS--an evil tyrant with almost complete domination over his servants, who were not even allowed the freedom of their own sight. I surely don't know if this is the case in STAR WARS, but if it is, perhaps this is what Anakin means when, finally released from his imprisonment, he says to Luke, "Let me look at you with my own eyes."

Another topic covered in the last issue of SOUTHERN ENCLAVE was the Darth/Anakin split (Marcia Brin's "And In This Corner..."). She presents three possibilities--her own preference lying with the third, that of Darth and Anakin being two separate people.

Shortly after reading Marcia's piece, I was going through some old clippings and came across the original ROLLING STONE interview with George Lucas. In this interview, Mr. Lucas was asked about the story

that precedes STAR WARS. His answer: "It's about Ben and Luke's father and Vader when they are young Jedi Knights. But Vader kills Luke's father, then Ben and Vader have a confrontation, just like in STAR WARS and Ben almost kills Vader. As a matter of fact, he falls into a volcano pit and is one fried being."

To me this Lucas statement very strongly suggests that Luke's father and Darth Vader were, in truth, two separate people, but then again, even if this statement were true in 1977, I suppose that Mr. Lucas could have changed his mind, as in the case of the Luke-Leia twinship.

Now, that's a relationship I wouldn't have guessed in a million years. No, siree. Not after having read and believed the original script from ANH ("The Art of STAR WARS")--the one that described Luke as "...a farmboy with heroic aspirations who looks much younger than his eighteen years" (page 11) and describes Leia as "a beautiful young girl (about 16 years old) ..." (page 18).

Yeah, George must have changed his mind, because to believe these statements means that I would have to doubt Obi-Wan. (Then again, I guess anything is possible. Just look at the Thompson Twins.)

But you know? This time out the nature of Obi-Wan's truths strikes such a strong chord in me that everytime I think of his words I feel like moaning, "Give me your hat!"

Oh, well. Onward to--

In her letter, Sonia Blodgett said she thought that some of us were criticizing Luke, whereas perhaps our problems should really be with George Lucas. Fair enough statement. But I find that I am in disagreement with the conclusion drawn.

I think that if you see Luke as George Lucas' singular alter ego, then the most logical conclusion to be drawn would certainly be that if there is a problem with Luke's moral behavior, that problem must also be with Lucas' own moral code (the two of them, Luke and Lucas, being one and the same).

I do not view Luke as that singular voice of George Lucas. In various interviews I have read statements by Mr. Lucas as to Han, Leia, even Lando being outgrowths of that one nuclear

character. I have read and heard statements indicating that Ben and then later Yoda were the spokespersons for Mr. Lucas' views, and in more than one interview I have seen it stated that the overall POV characters of the saga were Artoo and Threepio.

I find that my own view of Mr. Lucas is as that of a storyteller (and a very good one, from THX right through INDIANA JONES). And as the author and storyteller of the STAR WARS saga, he seems to have provided many voices to tell his story. Although Luke's voice seems to be the one that speaks the loudest, if you give respect to the other players, you might be very surprised to hear what they have to say.

In JEDI we are presented with four major characters, all of whom love or, if not love, at least care for Luke very much, either worrying about Luke's attitudes, questioning his status or disturbed by his choices. Leia: "Luke, what's wrong?" Han: "Luke a Jedi Knight? I'm out of it a little while and everyone gets delusions of grandeur." Han again: "Let's keep a little optimism here." Threepio: "What could possibly have come over Master Luke?" Yoda: "Unfortunate that you rushed to face him...that incomplete was your training." And if we move to Mr. Lucas' own statement on Luke's behavior, we are told, among other things, that in this story, Luke is the one with the problem.

It seems to me the separation that Mr. Lucas has drawn between himself and his characters is wide enough for us to be able to view Luke's actions on their own merits without assuming that only Luke speaks for George Lucas.

It was asked last issue if those of us who have problems with Luke could talk about Luke's attributes as well as what he should have done. Well, I suppose I'm perceived as one of Luke's detractors, so here goes. What do I see as Luke's positives? I think that Luke's love for Leia is so strong as to be almost painful. His feelings for Han, I think, are more confused (and perhaps rightfully so). I think that he sincerely believes that there is good in his father, and he truly desires to save him. From what

I've seen in these films, he seems to be a young man with a trusting nature, the very best of intentions, and an energetic drive at the start of any given enterprise. This listing might not be very long, but in my book these are very powerful pluses.

Unfortunately, in answering what I think Luke should have done, I'm afraid that I would have to say that he should have gone back and completed his training. Without that training, I think he left himself open to be the victim of the same powerful drives that he could have been the master of. And yes, I know, events seem to have worked out fine in the end, but I also know from watching this third SW film that it wasn't because of any plan on Luke's part. At the least, things fell into place because of overconfidence on the part of evil coupled with just plain dumb luck on the part of good. At the other extreme, things worked because there was an

overall strategy being carried out by and for the forces of good, a strategy that involved Luke, indeed, but a Luke who was used as an unknowing distraction in that larger plan rather than the central active force as he might have been had he returned to Dagobah to complete his training.

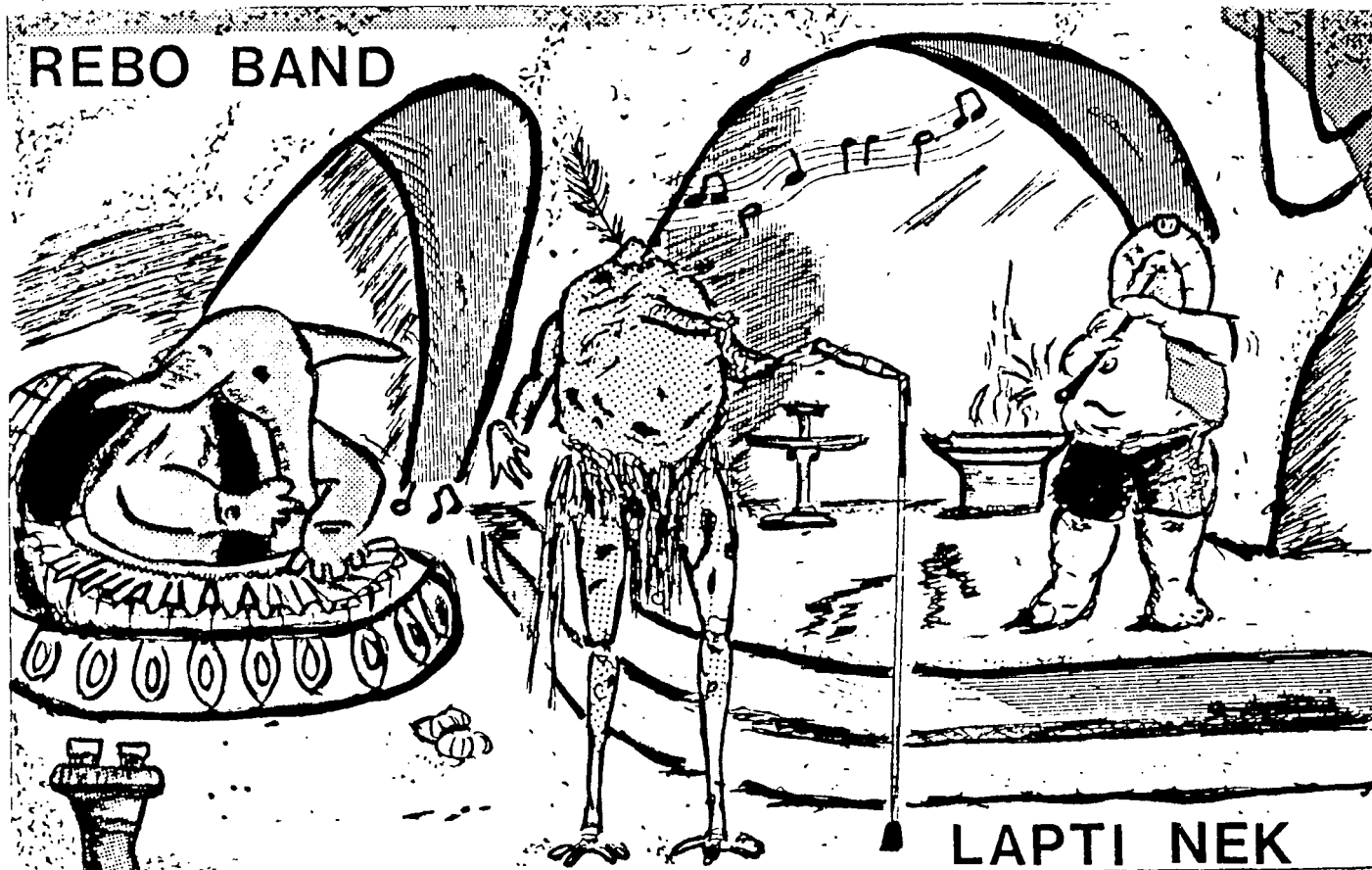
Since I do not take the position that we are dealing with a sloppy set of films or a universe that is ruled by pure chance and random happenstance, I find myself attracted to the idea that we are, in fact, dealing with an overall strategy.

I think that in the STAR WARS Saga, as well as in the Indiana Jones films, Mr. Lucas has given strong visual clues as to how he will handle the pervasive game plan of both story lines.

In IJATTOD, we see a poker game early on, and that seems to me to set the exact tone of what both of the Indy films are about--high stakes poker, wild

and woolly, spiced with bluff where ultimately the winner takes all. I think that eventually we will be able to see that the tone of the SW saga was foreshadowed by the chess game played on the Millennium Falcon in ANH--a stately game involving kings and queens, knights and pawns, rooks and bishops, a game that deals with necessary sacrifices, obligatory moves and especially a strategy that deals with a calculated strategy.

And, at last, the real important stuff. I've got a question that's been bugging me for quite a few months now. I know what Harlan Ellison thought of ROTJ? To put it mildly, he wasn't crazy about ANH. Then surprisingly, he stated that he liked TESB. I haven't been able to find a review on JEDI. I can't imagine him not having had an opinion on it, and it would really mean my day to know what it was. Please, help.



Mos Eisley

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MELANGE III--Contains sequel to Patricia D'Orazio's "Edge of the Blade"; fiction by Benedict, Agel, Stevenson, Hill; TV script by Graham; poetry by Brayton, Taero, Agel. Art by Barbara Fister-Liltz. For price and flyer, please write to: Barbara Fister-Liltz, Pandora Publications, 8601A Cermak Rd., No. Riverside, IL 60546. (Some copies of MELANGE II still available. #1 sold out. SASE inquiries to Barbara at above address.)

MELANGE IV--Mixed media anthology featuring RAIDERS, REMINGTON STEELE, HANOVER STREET, BIONIC WOMAN and STAR WARS fiction by Juanita Salicrup, Jean L. Stevenson, Jon R. McKenzie, Cheree T. Cargill, Martie Benedict and Patricia D'Orazio. Poetry by Teresa Sarick, Kathryn Agel, Kelly Hill and Jean L. Stevenson. Art by Barbara Fister-Liltz. \$6.00 ppd. Checks payable to: Barbara Fister-

Liltz, Pandora Publications, 8601A Cermak Rd., No. Riverside, IL 60546.

ON THE MARK--the newsletter for Mark Hamill fans! Each issue is from 6 to 8 pages and includes articles on the current career of Mark Hamill, plus exclusive photographs, artwork, JEDI and Star Wars news, cartoons, a letter column and special articles on Mark's past career accomplishments. Published quarterly with the approval of Mark Hamill. A one year subscription gets you 4 issues and announcements of special events. \$4.00/yr U.S., \$8.00 overseas. Make checks payable to Lisa Cowan, PO Box 5276, Orange, CA 92667.

OUTLAND CHRONICLES #2. Stories by Kathryn Agel, Susan Matthews, Ann Wortham, Charles Garofalo, Christine Jeffords, Eva Albertsson, C. S. Armitage; art by Lybarger, Martynn, Summers, Stasulis, Stocking; filks, poetry, puzzles, more! SASE for info. OC#3 will accept stories through Aug. 1, filler and art through Nov. 1, SASEs anytime, for a hoped-for December debut. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

SCOUNDREL--The "no-frills" letterzine devoted to the SW saga. \$6.50/4 issues; \$1.25 per issue. Published quarterly. Checks payable to Joan Shumsky, 24 Meehan Ave., Raritan, NJ 08869.

SHOOTING STAR #1. The Original Mark Hamill zine. "Roommates" by Kim Gianna. Luke's parentage is the type laughed at in "B" movies, as he soon finds out! "Hamillquest" by Mary Soderstrom. Elfquest was never like this! Art by Davenport, Burnside, McPherson, Jenni. Cover by J. R. Dunster. \$6.00 FC. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

THE OLD REPUBLIC READER. Quarterly, 20 pp, comp-typed, short illoed SW fic., poetry, toons, comics, articles. TORR is available for \$1.75/issue or \$6/4 from Suzy Sansom, 376 Granada Drive, So. San Francisco, CA 94080. Editor is seeking filler art submissions--please help.

THE WOOKIEE COMMODE #1: The SW zine with something to offend

absolutely everyone! Find what everyone's been talking about. Find out why there to be "another" (issue, is!). Still available at incredibly reasonable price \$12.50, first class mail, Double D Press, Dr. Mary Urson, 42 Three Mile Road, Racine, WI 53402.

UNIVERSAL TRANSLATOR is a quarterly newsletter listing available, proposed, and international zines for all media far in a convenient, "see-a-glance" format. Also includes reviews, con info, and items of interest to far \$2.75 per iss. (\$3.75 overseas). Make checks payable to Susan J. Bridges, 200 79th St. 14H, New York, 10024. Editors, ads are and we are looking for yours

VHF-THE COMPLETE BOOK OF LYR All the lyrics to all of Martie Benedict's songs celebrating the many film roles of Harry Ford. Art by Wanda Lybarger and Carlotta Vaughan. A for fans of Martie's songs \$12.00 fc. Martie Benedict, 89, Eckert, CO 81418-0089.

WELL OF THE SOULS #4: "An for an Eye" by Tammy Monfer Indy and Bellog are drawn mysterious jungle city for legendary jewels it is said hold. What they find there more than they bargained for or could conceive of in their wildest dreams--or worst nightmares. "The Exhibit" by Carolyn Sappe. A handsome archaeologist and his beautiful assistant try to retrieve the Ark the Covenant from its hiding place. If you think you've hidden it before, you're wrong--because this archaeologist's name is Marcus B. Jones and this is his day! "As Time Goes By", Jeannie Webster and Sally Smith A few small incidents from life and times of Dr. and Jones, from 1939 to 1983. Sometimes funny, sometimes serious but always containing more jokes than you can imagine! more: stories, non-fiction filks, poems, puzzles, and course the famous WOTS-s cartoons. Cover by Martie art by Cargill, Fint, Kr and Truax. \$6.00 FC from S Smith, 12221 W. 2nd Pl. #12-Lakewood, CO 80228.

Coming Soon to a Galaxy Near You

A TREMOR IN THE FORCE #2. Fiction by Martie Benedict, Susan Matthews, Patricia D'Orazio, Marcia Brin, T. S. Weddell, Jeanine Hennig, Ann Wortham, L. A. Carr, Linda Knights, Carolyn Golledge, Lynda Vandiver, Danaline Bryant and Cheree Cargill. Art by Wanda Lybarger, Laura Virgil, Jenni, Nancy Stasulis, Suzy Sansom, Dani Lane, Wendy Ikeguchi, and other favorites! Due January, 1985. \$12.50 fc. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

THE BARON OF BESPIN -- Wanted: Contributions to a zine for discriminating adults who understand what it feels like to be caught between a rock and a hard place. We LIKE Lando Calrissian. We appreciate his position. Wanted: short stories, art, poetry, articles, comment, about the Baron, his life, his responsibilities, his place in the SW galaxy and the Alliance. Publishing aims: digest-size zine, Kodak-copied, max 64 pages reduced, pubdate depends on what we get from you. SASE Susan Matthews/Lack Tablecloth FanAc, Ninja Press, 2330 Federal Ave. East, Seattle, WA 98102.

COLLECTED CIRCLE OF FIRE--will be out in February (at last). It gathers together in one volume all the stories from Ann Elizabeth Zeek's Circle of Fire universe, most of which are currently out of print. This zine is available by reservation only and all reservations must be received by February 10. To reserve, send \$5 and a SASE to Pat Nussman, 2J Breezy Tree Court, Timonium, MD 21093.

CONTRABAND #3: Planned for Winter, 1984. Featuring Wells, Tennison, Teanna, Sharpe, Palmer, Streuli, Callahan, Benedict, Agel, others. \$6.00 in person, \$8.00 fc (checks payable to Chris Callahan). Order from the Unknown Press, c/o Callahan, 6101 Seminole Street, Berwyn Heights, MD 20740.

ECHO SEVEN #1. Who are the Bothans and why did so many of them die in the course of obtaining and transmitting infor-

mation about the new Death Star? Why is Han Solo such a klutz? Did he ever really regain his eyesight? Did Luke Skywalker truly confront the Dark Side and emerge victorious? Or was his sole mission to turn his father back to the light? Is Leia Organa really the "other Skywalker"? Is the "other Skywalker" the same person as the "other hope"? These questions and many more won't be answered in ECHO SEVEN, but we did get your attention! ECHO SEVEN (17) features fiction by Jeffords, Wortham, Tennison with and without Stevens, Agel, and more (including Ye Ed). Filks and poetry by Taero, Jenni, Carr, White, Caviness, and more. Art and games by Boll, Sansom, Lybarger, Eluki, Vandiver, Erwin and more. \$5.00 and SASE will reserve a copy for your collection. Seitnsyn Press, c/o Darla Doxstater, PO Box 1704, Pagosa Springs, CO 81147.

FIELD STUDIES II. What was that we said about "one-shot"? Well, TEMPLE OF DOOM changed our minds. We are looking for very high quality material, in the tradition of FS#1. Featuring "A Day in the Life" by Laura Virgil. Let's put it this way ...the attempted rape by five coeds, the faculty hearing and his subsequent dismissal from Marshall College was the high point of Indy's day! "The Crystal Skull" by Cheree Cargill. The mysterious artifact had powers Indy never dreamed of and it led him into a bizarre ritual in which he was forced to confront his worst fears. Deadline is March 1, 1985. If interested in contributing, SASE Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

KNIGHT'S LADY, or THE STEED'S TALE--a Knight Rider novel by Sheryl Adsit, edited by Regina Gottesman. The first fan novel (as far as we can determine) written from the point of view of a car--and what a car! Who else could discuss the relationship of dreams to reality while negotiating the Santa Monica Freeway at rush hour? Or establish that computers do, indeed, need love too? Tentative date: winter/spring 1984. \$5.00 and SASE (overseas SAE & 2 IRCs) to reserve. Make checks payable to Strelsau Press, 100 West 94 Street, New York, NY 10025. European agent: Janet Ellicott,

43 Brooksbank House, Retreat Place, Morning Lane, Hackney E9 6RN England.

ONCE UPON A GALAXY. "Skywalking" by Tom Clarke and Julie Phipps. After the downfall of the beautiful planet Amber to the Empire, identical twin sisters Helonrie and Janda Sulam go in search of the Mother Crystal and soon find themselves on Tatooine. "The Price of Being a Princess" by Julie Phipps. Leia's life on Alderaan with her adopted parents. Much more. Due in August. Julie Phipps, 47 Cotswold Avenue, Duston, Northampton, NN5 6DP, England.

ONE FROM THE HEART--A proposed one-shot zine dealing with all the characters Mark Hamill has portrayed on television, film and stage. We are currently seeking all types of submissions (open letters, filks, short stories, long stories, artwork). Ann Harvers and Lee Shenker, Co-Editors. Naughty Girls Press, 411-84th St., Brooklyn, NY 11209.

PERCEPTIONS--A new fanzine dedicated to Harrison Ford. Publication date, Fall/Winter 1984. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

PERFECT FUSION, VOL. I, due Feb. 85, \$10.00 deposit & SASE--SW, SF.. The first volume of this adult zine published by a former editor of Organia will contain 75% SW's and 25% SF material. Contributors include: Ablove, Alman, Blaes, Cargill, Denton, Drake, Faraci, Fetter, Hedge, Hennig, Kaplowitz, Knights, Lorenstein, Mathai, Malkin, Osman, Stasulis, Swan, Tennison and many others. Age statement required. Beverly Lorenstein, Penn Wynn House #101, 2201 Bryn Mawr Ave., Philadelphia, PA 19131.

PERSPECTIVE--a new letterzine. I need your letters and articles. Some ideas for comments, discussion and/or articles: (1) paid-for zines that never arrive; (2) zine pirating; (3) cliques in fandom; (4) x-rated zines; (5) how real should your characters become to you; (6) destructive vs. constructive zine reviews or story edits. Articles will be cheerfully rewarded with a copy of that issue. SASE for info. Kerri

Smithline, 5001-14th Avenue,
Brooklyn, NY 11219.

SHOOTING STAR #2--The original Mark Hamill zine! "Like an Unfinished Symphony" by Linda Knights. There is one Jedi left besides Luke, but the young Jedi's search leads to unusual circumstances. "Pilgrimage" by Lee Vibber. The Force seems to have deserted Luke after his victory over the Death Star...or has it? Art by Cargill, McPherson, Lane, Jenni and much more. Cover by Karen River! \$4.00 and SASE will reserve your copy. Due out for MediaWest. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SOUTHERN KNIGHTS, a new SW zine, will contain fiction by L. A. Carr, Susan Hall, Jeanine Hennig, Cheree Cargill, Laura Virgil, Sharane McCurry, Joan Shumsky, etc. Art by Dani, Jenni, Cargill, Virgil, Pat Easley, Suzy Sansom and more! We still need a few artists, filler and short stuff. Due May 1985. SASEs will be accepted for notification of publication date but no monetary deposits will be taken. Send all correspondence to: Ann Wortham, 5561 Continental, Orlando, FL 32811.

SOUTHERN LIGHTS, a new multimedia zine, is now open for submissions. All media fiction is welcome. Topics so far include RAT PATROL, STAR WARS and SIMON AND SIMON. Due out late '85. Ann Wortham, 5561 Continental, Orlando, FL 32811.

THE LEADING EDGE is a SF and F zine that features new and old writers and artists. Material for TLE #6 and 7 include stories, poetry, art and articles. If you are interested in submitting or subscribing to TLE, please contact: The Leading Edge, c/o Marion K. Smith, JKHB Rm. #3163, Brigham Young University, Provo, UT 84602.

THE MILLENNIUM FALCON CASEBOOK is a thematic one-shot seeking contri-; SASE for guidelines. **BRIGHTSTAR IN GLORY**, the only mainline Brightstar Universe novel will take the Lucas/Brightstar cast through their analog of ROTJ; written by Christine Jeffords, planned for May '85 debut, and now accepting SASEs. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

THE MONOCLE is a fanzine dedicated to the fantasy TV series WIZARDS AND WARRIORS. Now accepting checks for deposit of \$5.00 plus a SASE which will reserve your copy. Checks should be addressed to Mel L. Gifford. They will not be cashed until I go to press which should be about Jan. 85. Send money to Camarand Press, c/o Mel L. Gifford, 355 East 400 North, Provo, UT 84601.

THE WOOKIEE COMMODE #2: ...Just when you thought it was safe to go back into the dealers' room--heh heh heh! gotcha! The SW zine still zealously determined to offend absolutely everyone--or else! Deadline for submissions: January 1st, 1985. SASE for submissions guidelines: Samia Martz, 78 Council Trail, Warrensburg, MO 64093. Available for MediaWest#Con V--See you there!

WELL OF THE SOULS #5. Available sometime next summer, full of more short stories, cartoons, and featuring a full-length novel, "Tinseltown" by Roberta Rogow. Indy, Willie and Shorty return to America and fall in with evil companions--like William Randolph Hearst, David Niven, Katharine Hepburn, F. Scott Fitzgerald, Louis B. Mayer...not to mention the Chinese thugs who are out to get Indy and Shorty in revenge for Lao Che's son's death...and a natural disaster or two. You get the idea! I'm still looking for more submissions and am desperate for artists. Sally Smith, 12221 W. 2nd Pl. #12-104, Lakewood, CO 80228.

XANADU--a new mixed-media zine from Falcon Press! We are looking for material from your favorite universes--SW, ST, Who, Raiders, H. Ford, Simon & Simon, Remington Steele, UNCLE, Alias Smith & Jones, Magnum PI--you name it! Got a nifty-neato story but can't find a zine to publish it? Give us a try! Our purpose is to spotlight the eclectic! Artists--if you are interested in trying something besides SW or ST, let us know! R-rated material is okay if it has something to do with the story, but please NO same sex, kink, hurt/comfort or X-rated stuff. If interested, SASE Xanadu, c/o Falcon Press, 457 Meadowhill, Garland, TX 75043.

OTHER Words

ATTENTION TEXAS SW/LUCAS! The Texas Rebel Alliance Archaeological Society (TRAS) is forming to fight the tyranny of the forgotten fen! There will be a statewide network spread news & information about the SW/Lucasfilms projects, promote, aide, and prepare programming & exhibits for cons, and organize parties and special projects. For further information, SASE C. E. Coffey, PO Box 66244, Houston, TX 77066.

AUCTION: I am selling off selected items from my collection of zines and memorabilia. Includes SW, ST, Pern, other media. This is a new auction list containing many items not in my previous offerings. SASE Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

BACK ISSUES OF SF MAGAZINE (Starlog, Fantastic Films, etc.) 1978-1981. Also SW toys & collectibles, paperbacks on SW, ST, Battlestar Galactica, etc. for sale. I will trade for SW, DW, DC, Who zines, DW novels and comic books, DW and Tom Baker items. Please send SASE for list. Gayle Jeffords, Rt. 4, Box 64, Chatsworth, CA 91311.

COSTUMES MADE: Do you long to stun them at a masquerade? Can't sew or can't find the time? Christine Jeffords, well-known SW writer and editor, announces that her mother (many years experience seamstress) is now ready, willing and able to make costumes to your design and measurements. Simple and complex undertaken; not limited to Star Wars. For further information and measurements chart, please contact Mabel W. Semos, 630 Bloomfield Ave., Verona, NJ 07044.

FORD FANS--PLEASE HELP US down a star on the "Walk of Fame" in Hollywood for Harrison Ford. This is the first way of saying "Thanks" for many hours of pleasure Mr. Ford has given us! We still need about \$1,300 to reach our goal of \$3000! All contributors will have their name on a scroll which will be presented to Harrison. Star records are kept of contributors.

tions and passed along to Mr. Ford's secretary for their records. Also collecting letters from fans stating why they feel Mr. Ford deserves his own star that will be relayed to the nominating committee. Any and all contributions are appreciated. Check or money order to: Ruth Scott-Special Account, PO Box 380544, San Antonio, TX 78280.

I AM OFFERING fair, honest zine reviews in return for free or postage-only copies. Will accept defective copies and will provide copy of review before publication. Am also offering experienced, complete proof-reading in return for contrib copy. Sandra Necchi, 4509 Locust St., Philadelphia, PA 19139.

I AM INTERESTED in purchasing copies of SKYWALKER 1-4, GUARDIAN 2-3, TIME WARP 3 and FAR REALMS 1-2. If anyone can help me obtain new or used copies of these issues, I would appreciate it they would write to me. Marlene Karkoska, 656 S. Belvoir Blvd., South Euclid, OH 44121.

I AM WISHING TO BUY STAR WARS zines. If you have any you are willing to sell, please send price you are asking, title and condition to Sheryl Herrly, 2330 North Evergreen, Phoenix, AZ 85006.

"I'M STILL PLAYING CATCH-UP!" An out of print reproduction service. The following zines are available by editorial permission: CROSSED SABERS, DOCKING BAY, FACETS, MOS EISLEY CHRONICLE, ARCHAEOLOGY 101, EMPIRE REVIEW, FAR REALMS, MILLENNIUM. Editors inquiries welcomed. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

LOOKING FOR OUT-OF-PRINT ZINES? Terminal poverty is forcing me

to sell a large part of my gigantic zine collection. Separate lists for Star Trek and Star Wars zines/memorabilia. Send SASE (40¢) for both lists) to R. Magda, 1063 W. Dakin, Chicago, IL 60613.

MARK HAMILL SOCIETY U.K.--Enthusiastic group of British Hamill fans! Their excellent newsletter, SHOOTING STAR (not affiliated with the fanzine of the same name published by Galactic Winds Press), contains lots of information about Mark and his many roles. Please enclose a self-addressed envelope and 2 IRC's when inquiring. Please send no US stamps since they cannot be used overseas to return mail. Address correspondence to: Loraine Birch, 89 Wrights Way, South Wonston, Winchester, Hampshire, SO21 3HE, England.

NEEDED: all of the British SW comics that feature the "Raiders of the Void!" plot (Goodwin story, Golden art). Will borrow and return or buy for \$1.00 each. 50¢ all other British SW comics. Write Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739.

VHF

Harrison Ford-inspired songs by Martie Benedict. Tapes featuring Han, Indy, Kenny, Rick, Tommy and others. New Indiana Jones tape now available! SASE Box 89, Eckert, CO 81418-0089.

WANTED: Copies of "Falcon's Flight" #2, 4, 5 & 6. Willing to pay a reasonable amount for them. I hope someone can help me in SW zine world. Want to complete my set. Fran Husejinovic, 1722 Decatur St., Ridgewood, NY 11385.

WANTED: Good copies of the SW and TESB radio shows. Sally Smith, 12221 W. 2nd Pl. #12-104, Lakewood, CO 80228

ZINE SALE--a variety of zines, mostly SW, many out of print, are available. For list, SASE Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

ZINE SALE: Vintage STAR TREK collection, mainly from mid-70's such as "Spock Enslaved", "Kraith Collected", etc. SASE for price list to Sharon R. Saye, 124 Davis St., Apt. A, Bridgeport, WV 26330.

CHANGE OF ADDRESS

Bev Clark
10501 8th Avenue N.E., Unit 119
Seattle, WA 98125

Joyce Quan
1557 Southgate Avenue #243
Daly City, CA 94015

Lynne M. Kennedy
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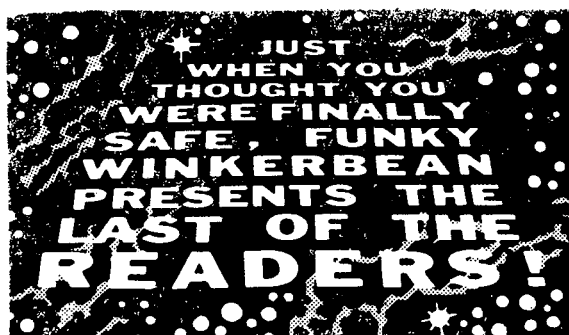
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Orlando, FL 32811

Mel L. Gifford
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Provo, UT 84601

Samia Martz
78 Council Trail
Warrensburg, MO 64093

POOZ Press
c/o Susan Voll & Rebecca Walker
10191 Maya Linda Rd. #76
San Diego, CA 92126





Left to Right:

Jeanine Hennig,
Cheree Cargill,
Gail Small,
Laura Virgil

photos by Ann Wortham

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HAPPY HOLIDAYS from THE SOUTHERN ENCLAVE!!

Ye Olde Editor
and
Jeanine "Jenni
Nenni Henni" Hennig
(from whence I
stole the title)
Thanks, Jenni!



Southern Enclave

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Garland, Texas 75043

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